

The 'Times' of Frankel

NEW YORK

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York Times

MONDAY, JULY 20, 1987

Late Edition

New York: Today, variably cloudy with afternoon thundershowers. High 83-85. Tonight, patchy clouds. Low 61-64. Tomorrow, humid. High 88-93. Yesterday: High 92, low 72. Details, page D10.

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THE FRANKEL ERA BEGINNING TO TAKE SHAPE AT THE TIMES

NEW MOOD IN NEWSROOM

But Embarrassing Errors,
Page One Correction
Stir Fresh Unease

By EDWIN DIAMOND

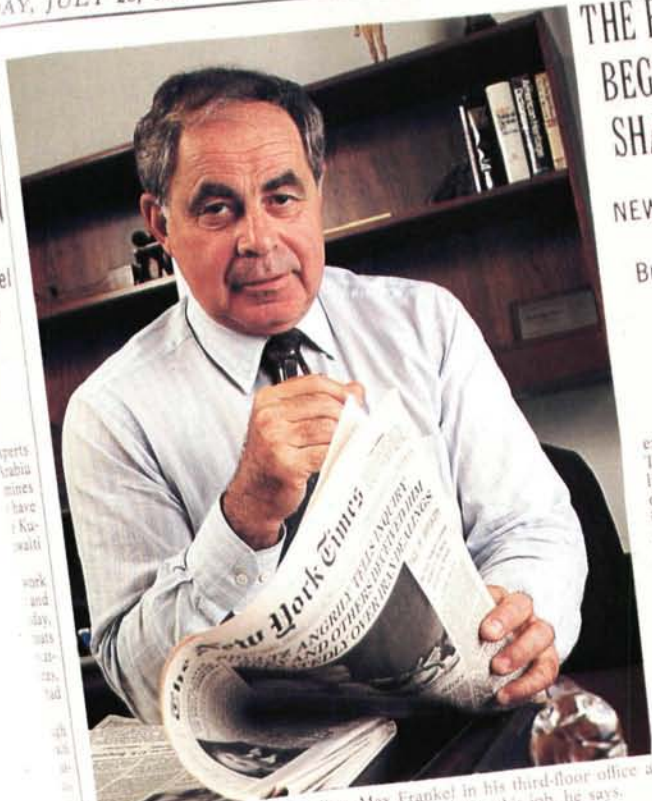
Nine months after taking over as executive editor of the New York Times, Max Frankel has improved relations among the staff and spurred efforts to make the paper more inviting to readers, but several critical errors and reporting lapses have stirred concern about his low-key management style, interviews with Times employees and other observers indicate.

Mr. Frankel, 57, is widely considered easier to deal with than his predecessor, A. M. Rosenthal, who is said to have ruled the newsroom with an iron fist. "Punch told Max to make the place livable," reported one twenty-year Times veteran, who asked not to be identified. Arthur Ochs "Punch" Sulzberger, the paper's publisher, appointed Mr. Frankel to the post last October.

Since taking over, the new executive editor has moved to ease newsroom tensions in a number of ways and opened the news pages to a greater range of stories. "There is an evolving idea of what news is," Mr. Frankel said in an interview in his third-floor office. One reporter pointed out that there's more "touchy-feely stuff" in Mr. Frankel's paper.

Front-Page Correction

At the same time, several jarring corrections and amplifications have shaken the so-called "newspaper of record." In a break with Times precedent, the paper ran a two-column, front-page correction July 13, after an article the day before asserted that North and the late



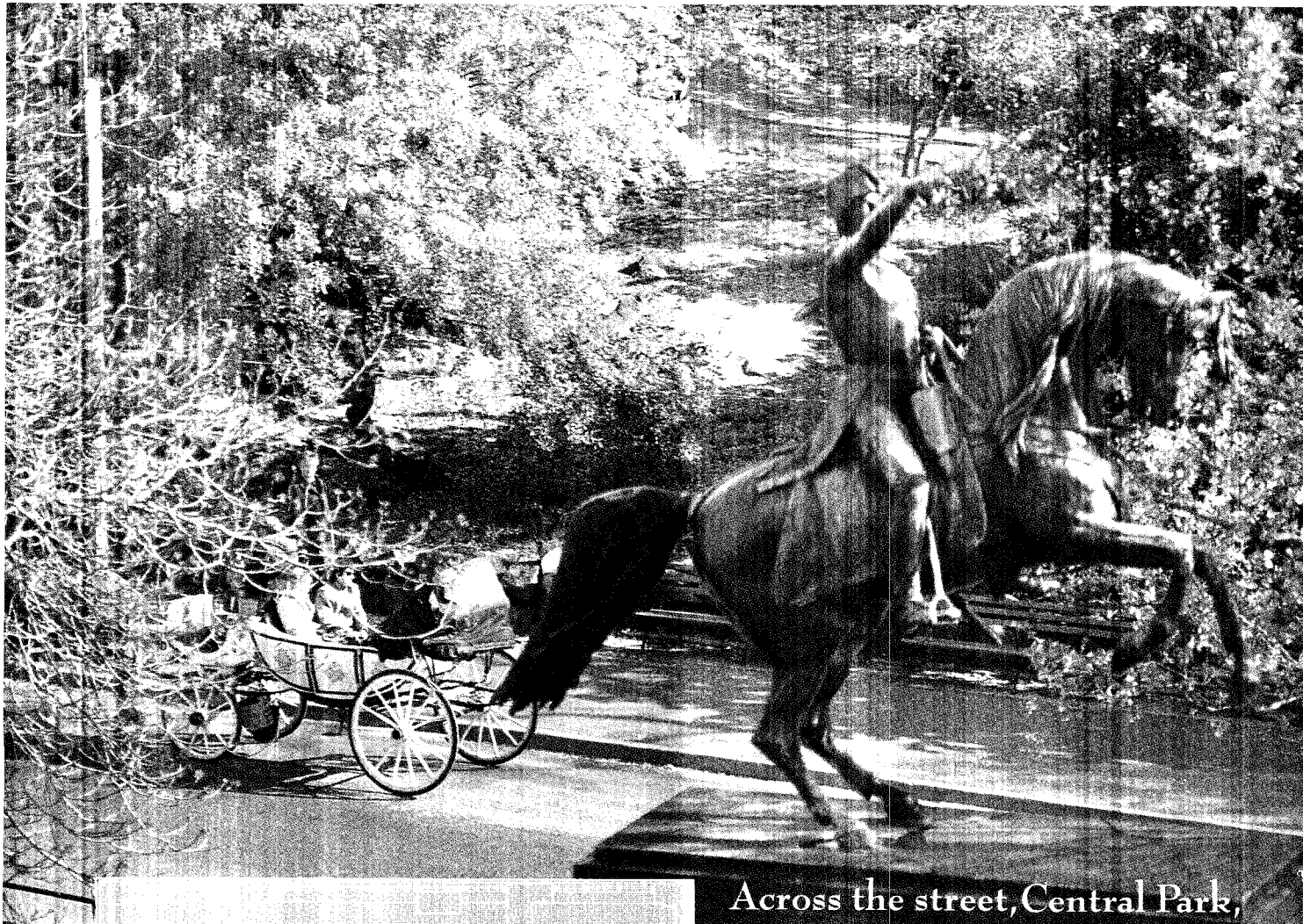
New York Times executive editor Max Frankel in his third-floor office at the newspaper. "My whole career prepared me" for this job, he says.

Some Legislators Say They Favor Ex-Presidential Aides

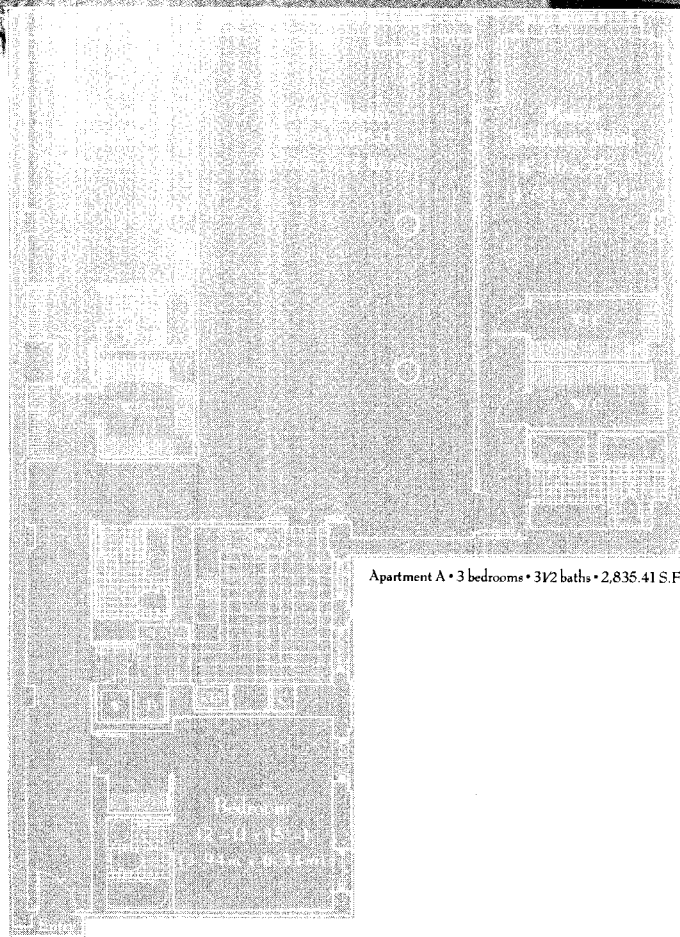
id hope the special coun-
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a good to keep this going
especially when there are
as criminal charges that
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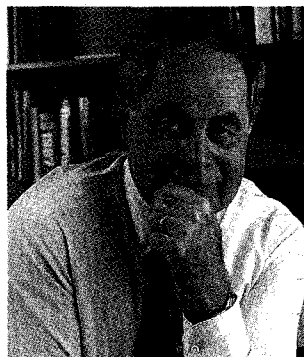
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CONTENTS

26 The 'Times' of Frankel

BY EDWIN DIAMOND



As executive editor of the New York *Times*—a job he's held for just nine months—Max Frankel, 57, must contend with the 950-odd people who create the paper and with its changing market. But most of all, he must contend with the legacy of his autocratic predecessor, A. M. Rosenthal, who helped mold the modern *Times*. Frankel gets high marks for his skill in handling the paper's staff. However, in recent weeks the *Times* has admitted to a series of embarrassing errors in the paper—including one that prompt-

ed a front-page correction—and his efforts to restructure the *Times* as a system have met with mixed results. A progress report.

36 Lost at Sea

BY FRANCIS B. RANDALL



At the end of June, Francis Randall, 55, an Upper West Sider who teaches Russian history at Sarah Lawrence, took his daughter, Ariane, 14, to Haiti for a vacation. On July 4, Randall, Ariane, Delia Clark, and Ana M. Rivera boarded a tiny charter plane bound for Santo Domingo from Haiti. Their aircraft never reached its destination: It crashed into the sea ten miles from the Haitian shore, killing its pilot and leaving its four passengers adrift in the ocean. Randall and Ariane spent 36 hours in the water before they finally made it to shore. Their two companions were never found. The story of an ordeal at sea.

44 Foul Chickens

BY BARBARA COSTIKYAN

The salmonella-tainted chickens discovered by *60 Minutes* have consumers in a panic. But should they really be worried? To find out just how dangerous chicken is, Barbara Costikyan bought birds at city shops and had them tested for bacteria. Of the 37 specimens, none tested positive for salmonella, but more than a third had campylobacter, another bacterium that causes food poisoning. Her findings.

DEPARTMENTS

9

THE NATIONAL INTEREST

By Joe Klein

As a noncandidate for president, Governor Cuomo is enjoying himself more and perhaps doing better than the candidates themselves.

16

THE BOTTOM LINE

By John Crudele

Three experts talk about how the Democratic and Republican hopefuls look to Wall Street's bulls and bears.

20

ON MADISON AVENUE

By Bernice Kanner

What does the British invasion of the advertising industry add up to?

50

WINE

By Alexis Bespaloff

The best of the California Cabernets and Chardonnays are now at very competitive prices.

52

THE INSATIABLE CRITIC

By Gael Greene

A stylish newcomer in the Flatiron district; a touch of Venice on Seventh Avenue.



44

THE ARTS

54

MOVIES

By David Denby

Timothy Dalton, the new James Bond, is no smoothy.

56

MUSIC

By Peter G. Davis

Report from Newport on a near-perfect summer festival.

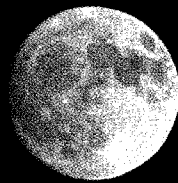


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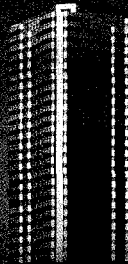
Letters	6
Intelligencer, by Jeanie Kasindorf.....	7
Fast Track	22
Ruth Recommends, by Ruth Gilbert	25
Best Bets, by Corky Pollan.....	49
Sales & Bargains	58
Cue Listings.....	61
New York Competition, by Mary Ann Madden	110
London Times Crossword	112
Cue Crossword, by Maura B. Jacobson	112
Classified	
Town and Country	
Properties	98
Health and Fitness	99
Travel.....	100
Services and Sales	100
Strictly Personals	106

Cover: Photograph of Max Frankel by Fred Conrad. Still-life photograph by David Kelley.

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LETTERS

All Eyes on the Tube

"COUCH POTATOES," BY MY FAVORITE feature writer, David Blum [July 20], is one of the most refreshing, humorous things I've ever read. These days, when people are so concerned with things to do and places to go, articles like this take the guilt out of wanting to sit around and do nothing for an evening. Though we may not be genuine Couch Potatoes, we applaud those who are proud to admit they are and who don't fear being thought of as antisocial.

Pru Warren
Franklin Square, N.Y.

I DREAM OF THE DAY I CAN BECOME A Couch Potato. However, I am still single and looking for another Couch Potato to share my life. Therefore, I have no choice but to go out, socialize, and be miserable until I meet him.

Julie Gibson
Long Branch, N.J.

IN 1977, WHEN I WAS FIFTEEN, I VISITED New York and developed a great love for the Lower East Side. I moved to the ghetto of my dreams in 1981, settling on 3rd Street and Avenue A. Just about the time every reporter in the world was descending upon the East Village, I moved out to Brooklyn with my new husband. My hip East Village friends were scandalized: They thought my floor-through apartment with its spacious living room and comfortable couch was terribly uncool.

Now, once again, it turns out that I am truly a member of the avant-garde. I have spent much of the past three years reading trashy magazines and Proust and occasionally turning on the television. Let the downtown lounge lizards in their uncomfortable Italian shoes sneer. Red eyelids are out; early bedtimes are in.

Leila Sherif
Brooklyn

I LOVED "COUCH POTATOES." IT MEANS the city will be less crowded for those of us who enjoy it so much.

Gina Benjamin
Manhattan

SO GET OUT THE SOUR CREAM AND chives! I now realize I've become a Baked

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.

Potato over the past few years, what with HBO, *Entertainment Tonight*, and seven video stores in my neighborhood. Not to mention all the Chinese restaurants so eager to deliver.

George Raybould
Brooklyn

IN ONE OF MY ENTREPRENEURIAL FANTASIES, I am the editor and publisher of a magazine devoted to the pleasures of staying home. The publication would have reviews of videos, lists of the best take-out restaurants, and photo layouts of cozy homes.

Claudia Ezra
Manhattan

FORGET THE "ATHLETIC, PARTY-GOING" gents of the personals ads. Where does a girl find a spud when she wants one? Wait, I've got it: I'm off to Castro Conventibles.

Karen Liebowitz
Yonkers, N.Y.

TO THINK I'VE BEEN ON THE CUTTING edge for the past year without knowing it. Unfortunately, I'm about to trade in the couch for an exercise bike to take off the twenty pounds I've gained as a Couch Potato. Needless to say, the bike will be set up in front of the television.

Marvin Coble
Atlanta, Ga.

WHO COINED THE RIDICULOUS EPITHET "Couch Potato"? No doubt the same type of mind responsible for "yuppie" and "mouseburger." The Couch Potato is none other than the homebody and stay-at-home of yesteryear.

Evelyn Anderson
Manhattan

THE COUCH POTATO MAY BE LEADING THE latest trend in nighttime activities, but I am rarely found in the comfort of my living room. Instead, I sit, read, and entertain friends in the coziest room of all. I am a hardier, well-established variety of social spud. I am a Kitchen Potato.

Elizabeth A. Bulota
Queens

AS THE AUTHOR OF *The Official Couch Potato Handbook* and *The Couch Potato Guide to Life*, I was pleased to see your cover depicting this TV-besotted life-style. Yet I was dumbfounded to find no mention of the Couch Potatoes, our organization of over 7,500 tubers worldwide. It was like a history of

Mickey Mouse with no mention of Walt Disney.

For the record, founders of the organization coined the term in 1978 and went public with it in the early eighties. Candidates for membership should send a list of their five favorite TV shows and a stamped, self-addressed envelope to Couch Potatoes Membership Committee, P.O. Box 249, Dixon, California 95620.

Jack Mingo
Alameda, Calif.

ELEVEN MONTHS AGO, I MADE THE GUTSY decision to banish my television to the attic. Since that day, I have discovered the joy of not having my brain contaminated by the endless barrage of commercials and garbage that make up 90 percent of what television has to offer. Curling up with your honey and a bowl of popcorn to watch *Bogey* on the VCR is great on occasion, but too much inert staring at a screen atrophies the mind, body, and soul.

Philip K. Crawford
Amherst, Mass.

I DOUBT THAT THE COUPLE ON THE COVER would read *War and Peace*. More likely, they'd choose something by Danielle Steel or Sidney Sheldon.

Helene Gaillet de Barcza
Manhattan

DAVID BLUM SHOULD HAVE INTERVIEWED my friend Michael. In his living room, he has a stereo, three VCRs, laser- and compact-disc players, and a sound unit hooked up to his 27-inch remote-control color TV. A multi-viewing system hooks up the TVs and speakers in the bedroom, bathroom, and kitchen, so Michael never has to miss a second of any movie, no matter what he is doing.

Valerie Yarczower
Queens

IF SO MANY PEOPLE ARE STAYING AT home, then who am I rubbing elbows with in the restaurants, movie theaters, and bars? How come my feet get trampled in nightclubs? And why is it so hard to get tickets to *Cats*?

Mary Blackwood
Manhattan

THANKS FOR LETTING ME KNOW I AM NOT the only fogey under 30 stretched out in Manhattan. Have to go—*The Odd Couple* is about to begin.

Jonathan Lander
Manhattan

INTELLIGENCER

BY JEANIE KASINDORF

IMELDA'S 'HIDDEN WEALTH'...FILM TALK...VOICE CHANGE...SWIFTY'S DENIABILITY

IMELDA'S MEMOIRS ON THE BLOCK

Imelda Marcos is trying to sell her life story. Douglas Hofmeister, a Chicago publisher who is acting as her agent, has sent publishers a proposal for the autobiography. The book will be written by Marcos and Jack Cox, a Texas Republican who lost to John Connally in the 1962 governor's race. Cox helped write *Nicaragua Betrayed*, the story of the fall of the Somoza regime.

Although the working title for the book is *My Hidden Wealth*, there is little in the eight-page proposal to suggest that Marcos intends to answer any hard questions. "The wealth, in Imelda's view, may be very different from what we think it is or should be," the proposal says. It quotes the former first lady of the Philippines as saying, "You can search the deepest and darkest vaults in Switzerland, you can comb the length and breadth of the United States and you can dig up all 7,100 islands of the Philippines, but you won't find it. Only Ferdinand and I know where the hidden wealth is deposited."

Hofmeister, who says he and Cox were introduced to

SOFT FOCUS FOR UPTOWN VOICE

Village Voice publisher David Schneiderman has told one job applicant that he wants his new uptown newspaper to be primarily a service magazine. Schneiderman and publishing consultant Jack Berkowitz, who is working on the start-up of *Manhattan Lawyer*, are developing a plan for the new weekly, which they hope to launch in January.

Although Schneiderman says it's too early to discuss his plans, an editor who was approached to work on the paper says, "David is talking about filling it largely with pieces to help people cope with city living. They're extremely worried about overlapping with feature articles in the *Voice*. They even said it will have 'no politics, no politics at all.'"

"Schneiderman also admitted he was launching the new *Voice* in direct response to the uptown weekly that Litchfield *Times* publisher Arthur Carter is starting this fall," the editor says. "He said he looked at what Carter was doing and said, 'This should be our market.'"

Marcos through mutual friends, hopes she will answer questions about her net worth. "She hasn't written that part of the book yet," he says. "We don't know what she's going to say."

SWIFTY HASN'T BOOKED OLLIE

Oliver North's lawyers say that despite reports that the lieutenant colonel has held discussions with superagent Swifty Lazar about selling the rights to his story, he has not signed on as Lazar's client. In mid-July, just after North finished testifying before the Iran-*contra* committee, Lazar responded to re-

ports that he was trying to sell North's life story for \$3-million by saying, "We might."

But a lawyer at Williams & Connolly, North's Washington law firm, insists that "Colonel North has not had a conversation with Lazar or any other agent and has spoken with no publishers and has no plans to do so."

Lazar, who now will not discuss whether he has talked to North about a book project, says, "The only person who represents him is Brendan Sullivan Jr."

ABE WINS ROUND IN BALLOT BATTLE

Abe Hirschfeld has won the latest round in a lawsuit to overturn the election law that got him thrown off the primary ballot last summer. On July 24, a federal court judge denied state attorney general Robert Abrams's motion to dismiss the suit, which was filed by Hirschfeld supporters.

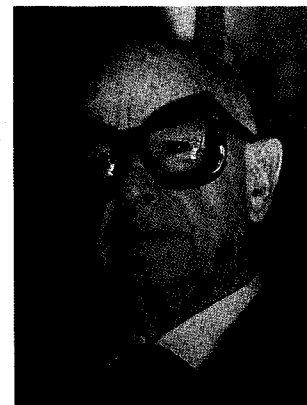
The 67-year-old developer spent \$3 million to run for lieutenant governor against Governor Cuomo's hand-



IMELDA MARCOS



ERIC BOGOSIAN IN TALK RADIO



SWIFTY LAZAR

STAY TUNED FOR TALK RADIO MOVIE

Ed Pressman, who is producing Oliver Stone's film *Wall Street*, has just optioned the rights to Eric Bogosian's play *Talk Radio*. The play is about the vicious host of a Cleveland call-in show who is about to "go national."

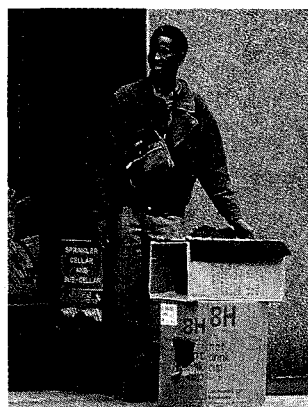
Bogosian, a performance artist who wrote *Drinking in America* and appeared in it last year, will write the screenplay and star in the film. "The movie will be an adaptation; we won't just film the play," says a spokeswoman for Pressman. "We're talking to a few well-known directors now. We want to get started on the project right away."

ASSISTANT EDITOR: PEG TYRE

HIRSCHFELD'S HURRAH...DISC SET...THE SIDEWALKS OF NEW YORK...MS. MAKE-OVER



TRADER VIC'S DRINKS



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W

picked candidate, Stan Lundine. Two weeks before the primary—after the governor's aides sued to have Hirschfeld's designating petitions disqualified because of "technical violations"—he was kicked off the ballot by a State Supreme Court judge.

Hirschfeld's supporters then asked lawyer Paul Windels to file a class-action suit—which Hirschfeld is financing—challenging the constitutionality of the election law. When the case goes to trial, Windels can be expected to use the city corruption scandals to buttress his arguments. "Because it gives majority parties the power to defeat insurgents," he says, "the state election law is the real taproot of the corrupt county organizations that exist in New York State."

BRITS MAY BREAK TOWER'S RECORD

It looks as though Tower Records will be getting some new competition from abroad. A real-estate source says that England's Virgin Records is in the market for a 40,000- to 50,000-square-foot store in the Times Square area. It would be the largest record store in the city.

The sixteen-year-old Virgin Records, whose founder, Richard Branson, recently piloted a hot-air balloon over the Atlantic, has 95 stores in England and Ireland. The 32,000-square-foot flagship store in London features a café, a wax museum, live bands, and D.J.'s.

Virgin's marketing director, Mark Nicholls, confirmed that the company plans to open here. "We're not ready to sign a lease yet," he said, "but when the time comes, we'll be arriving with plenty of fanfare."

VILLAGERS TRYING TO OUST VENDORS

Upper Fifth Avenue's merchants aren't the only ones at war with street peddlers. Shopkeepers and residents near Sixth Avenue in Greenwich Village have formed a group to try to force the city to crack down on illegal street vendors. The organization, Villagers Concerned About Peddlers, says that the unlicensed peddlers obstruct the crowded sidewalks and keep customers away from local businesses.

"The Village has always had an active and exciting street life," says Judith Joice, co-owner of the Lion's Head bar and restaurant and a member of the group. "But when you have 75 to 100 Senegalese peddlers in a four-block stretch, it becomes unsafe and hurts the legitimate businesses. We want the city to concentrate on cleaning up this part of town. If other neighborhoods can do it, we can, too."

LONDON LAUNCH PLANNED FOR W

A London publishing group is about to launch a British version of *Women's Wear Daily's* society sister, *W*. Queensgate Publications, which is headed by *World of Interiors* founder Kevin Kelly, bought the British rights to *W's* name from Fairchild Publications.

Kelly's new director of advertising, Lou McLeod, says the biweekly will chart the lives of London's rich and fashionable and have an "Eye" section like its American counterpart's. "We'll cover fashion, beauty, and life-style and do personality profiles," McLeod says. "We're aiming for society women and, to some extent, successful career women, the ones who are very aware of fashion and love to shop."

TRADER VIC'S DEPARTING PLAZA

Trader Vic's is checking out of the Plaza after 22 years. The Polynesian restaurant, which in its heyday was the Sunday-night retreat of *le tout* New York, will leave Fifth Avenue and 59th Street at the end of December, when the Plaza will take over the space for hotel offices

and a Japanese restaurant.

Trader Vic's spokesman Clint Wade says the owners are looking at four midtown locations. "We want to re-open with a different look," he says, "an elegant nautical décor with a twist of the Polynesian."

MS. TRYING OUT TRIO OF LOGOS

Ms. magazine's "management team" has been redesigning the monthly, but apparently hasn't been able to pick a logo to round out its new look. So the September issue, due on the newsstands in two weeks, will try out three different logos across the country.

A source says that California readers will see a "modernized" version of the original logo. Readers in the Midwest will get an "elegant" version designed by *Ms.* art director Marilu Lopez, and those along the Eastern Seaboard will see a "bold" logo designed by Milton Glaser and Walter Bernard.

Ms. spokeswoman Lee Chiaramonte acknowledged that the magazine is trying out logos, but refused to confirm the three different looks. "It's part of a nationwide test," she said. "That's all I really want to say."

THE KIBITZER

NOT NOT RUNNING WITH CUOMO

A FEW DAYS AFTER HIS OFFICIAL STATE airplane had to return to Albany for a scary emergency landing, Mario Cuomo was back in the air last week—flying in a borrowed corporate jet to address the Indiana Democratic party, talking about death, and also about the presidency.

"I would like to die sliding into third base," he said, laughing, when a reporter coyly asked if he had any other goals or ambitions in life, perhaps *after* he finished as governor.

"No!" he exclaimed, struck by a more perfect notion. "Into home! Sliding into home would be better."

There followed a distinctly Cuomovian rumination on the precise circumstances of this mortal slide: Would he be in the act of stealing home? Perhaps. Scoring from second on someone else's hit? A shrug. On a squeeze bunt? No way. Too cheap. ("A little bunt? *Naww*," he sneered.) How about an inside-the-park home run? "That's it!" The governor's face lit up. "That would be the way to go."

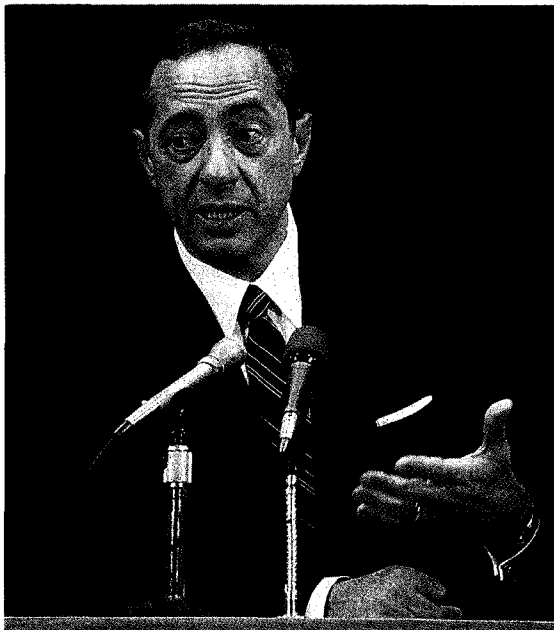
An inside-the-park home run is a bolt of lightning, a small miracle. It demands a certain amount of chutzpa and a great deal of luck (and, often, a series of mistakes by the opposition)—sort of like running for president without entering any of the primaries and hoping to be the choice of a brokered convention, which is another fantastic scenario the governor may be considering these days.

Mario Cuomo insists he is doing nothing of the kind—he is not a candidate, he says—and if reporters were truly sadistic creatures, they would take him at his word, stop asking him about it, and deprive him of the enormous pleasure he seems to get from keeping them guessing. But the temptation is too great; watching him duck and dodge is too much fun. And so we indulged each other—a half-dozen reporters and one non-candidate—all the way from Albany to Indianapolis. He didn't seem to mind. The conversation strayed at times, but never very far. The speech that night, his first overtly political speech in several months, would be about presidential politics in any case.

The governor teased, hinted, raised expectations, then smashed them; every pause was pregnant. What could be more

entertaining than Mario Cuomo struggling philosophically with his own most mortal trait—his ambition? He was asked a direct question: Did he ever regret dropping out of the race last February? The reply was cosmic. "Who am I," Cuomo said grandly, "riding on this airplane, to have regrets?"

He recited the litany of all he had to be thankful for—his family, his legislative record, his electoral triumph last year (greater, he observed, than those won by Franklin Roosevelt and Grover Cleveland). "Who the hell am I to feel bad about my lot in life?" He then considered Iowa. If he were running, he'd have to



INSPIRATIONAL: Scoring points in Indiana.

spend *weeks* in Iowa, weeks in New Hampshire. He would have to run wholeheartedly; the state of New York would suffer.

"I'd wake up in the morning thinking about Dubuque instead of Albany," he said. "To do something well, I have to believe in it deeply, and devote all my time and energy to it. I couldn't run for president with one hand and be running the state with the other. In 1977, I ran for mayor halfheartedly and lost."

Did that mean that he didn't have the old "fire-in-the-belly" yen for the presidency? "I never said that," he quickly amended. "I'm not saying the presidency is not the right job for me. But fire? You show me a guy with fire in the belly and I'll spray seltzer in his mouth. Anyone who has a burning desire for the presi-

dency, who lives for it, who is obsessed by it, is not someone I'd vote for. If you don't have reservations, if the enormous power of the presidency doesn't give you pause, I'm going to wonder about your judgment."

So what's needed is a candidate who isn't obsessed by the presidency, who has reservations, who is humbled by the power of the job. A reluctant candidate. Is anybody actually wondering who that fellow might be?

After two days of traveling around the Midwest with the governor, watching him in action, fencing with him over this question, I came to the only possible conclusion: He is *not* not running for president. Of course, he's not exactly *running*, either. He is wandering near the presidency; he is kibitzing for the presidency.

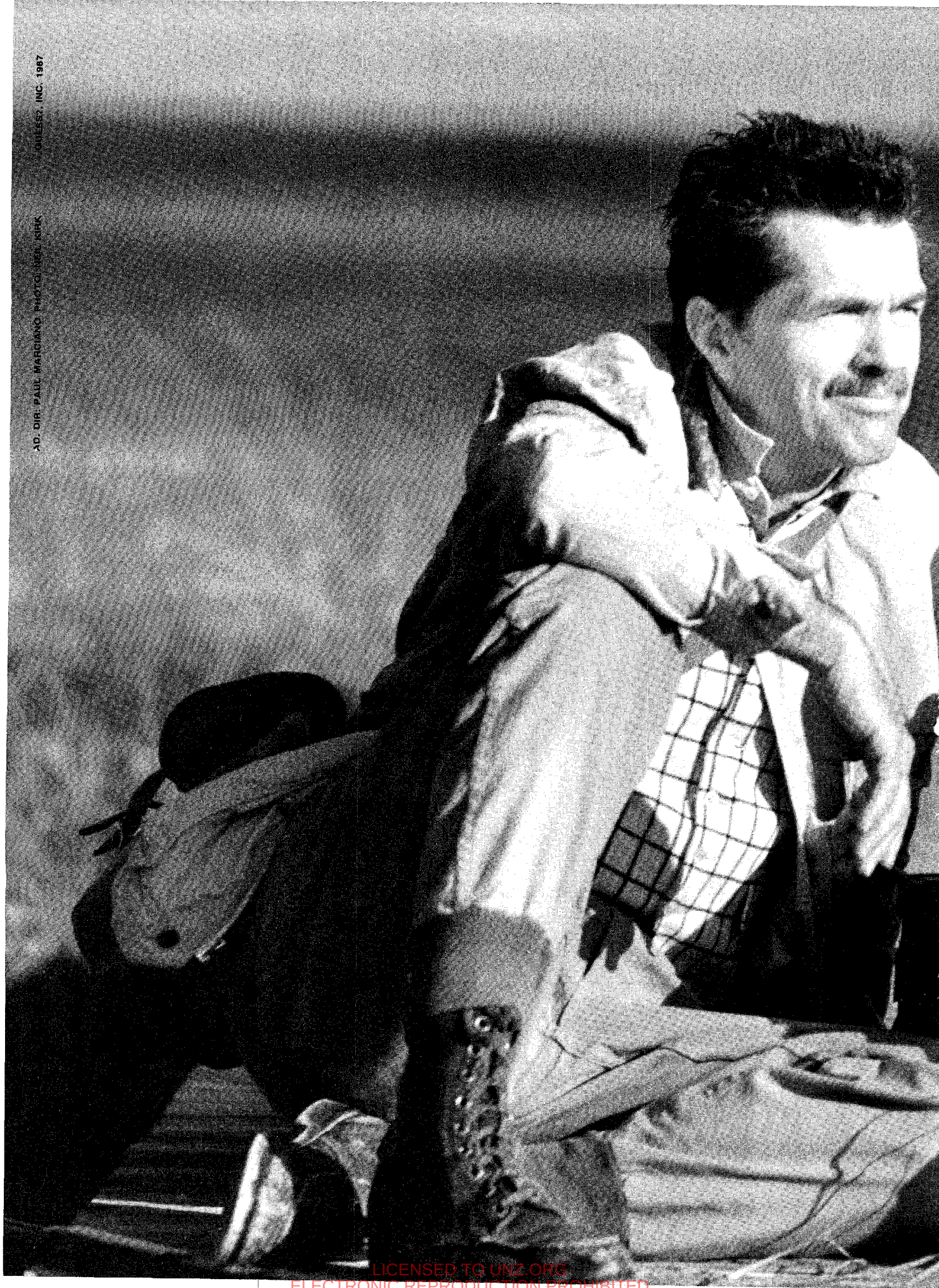
Given the demeaning nature of presidential campaigning these days, this non-strategy may prove brilliant. I know the conventional wisdom says otherwise: Front-runners will emerge. The winners of Iowa and New Hampshire will have enormous momentum; Gary Hart won the Florida primary in 1984 having hardly visited the state. Cuomo pays lip service to this cant: "You say none of the candidates have caught the fancy of the American people," he said at a packed press conference in Indianapolis. "I say the winner of the Iowa caucus will catch the country's fancy. He (or she) will be an instant celebrity, on the cover of *Time* and *Newsweek* and on all the networks."

That is probably true, but what if the election proves messier than expected? What if the results of Iowa, New Hampshire, and the big Super Tuesday primaries yield nothing but a covey of plausible contenders, and no clear winner—say Gephardt in Iowa, Dukakis in New Hampshire, Gore and Jackson in the South? Perhaps, in its confusion and disarray, the party might then turn to someone above it all, someone who seemed more presidential than the poor slobs slugging it out. (This couldn't happen until the party convention next July, since most of the later primaries have early filing deadlines.)

The best way to really seem presidential these days may be to *not* run: If Cuomo were to declare his candidacy tomorrow, he would have to spend the next six months stepping in cow pies in Iowa

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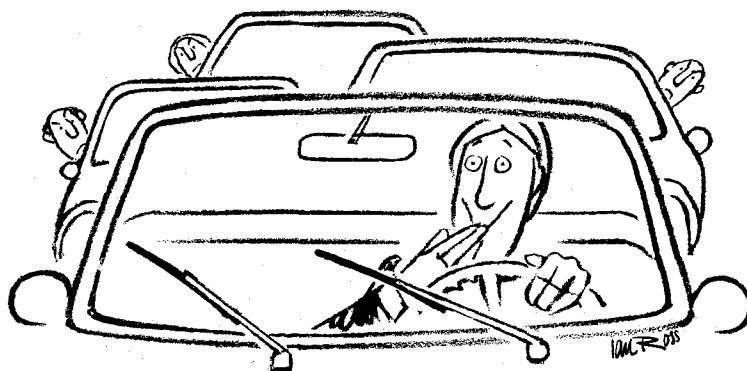
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and getting mucked up in demagogic debates on trade policy. He would have to say silly, embarrassing things about the American heartland. He would have to lie about the sanctity of the family farm. As a noncandidate, he can stand back and offer "advice" to the contenders about the issues. He can sound the great themes. He has the leeway to visit the Soviet Union and Poland in September—as Cuomo plans to do—without having to worry about Dick Gephardt stealing a march on him in Iowa by visiting prominent Democrats at their hospital bedsides in Dubuque or wherever (as rumor has it).

The other thing he can do is tell the truth, or seem to. Cuomo is a master at praising the Democratic contenders while slyly kicking them in the shins. In Indianapolis, he said that any of the eight—Pat Schroeder is now officially included—would be better than the best the Republicans have to offer. But he also said, "The next president is going to have to impose sacrifices on the American people." The huge federal deficit would have to be faced; increased taxes were a distinct possibility. "If you don't tell people about that, you're kidding them." Since mere candidates can't really be expected to deliver bad news, Cuomo was proposing a national commission to prepare a realistic economic agenda after the presidential election—very statesmanlike, and painless, and brilliant politically, at once positioning Cuomo at some level above the run of candidates, while giving him an excuse not to get specific on economic policy.

All of which is the political equivalent of pleading nolo contendere. If this is a strategy (which Cuomo denies vigorously), it is a long shot at best—but it may well be the only shot he has. Mario Cuomo is probably just too restless, too contentious, too adventurous intellectually to ever survive the day-to-day, voter-by-voter primary grind; he would need a lobotomy to make it.

His ethnicity wouldn't be nearly so serious a problem as the fact that he is so prototypically a New Yorker, all edges and angles, a smart aleck (at least, when compared with the others); certainly, too quick to be trusted by farmers. (In that regard, I suspect he identifies with the discomfort of Jesse Jackson, another expressive sort trying to shoehorn his extravagant self into the mainstream this year.)

In any case, the governor seems quite content to pursue his current course. It would be an enormous surprise if he actually went and declared now. Indeed, reporters who cover him every day in Albany say that Cuomo has been much mellower since he officially pulled out of the race, more at peace with himself. During the crisis on his airplane, when

the propeller shuddered to a halt and several of the reporters grew nervous, Cuomo calmed them.

"Don't worry," he said. "You've never done anything really terrible in your life. You're in a state of grace." Then he blithely resumed an interview (about presidential politics) with the *Washington Post*.

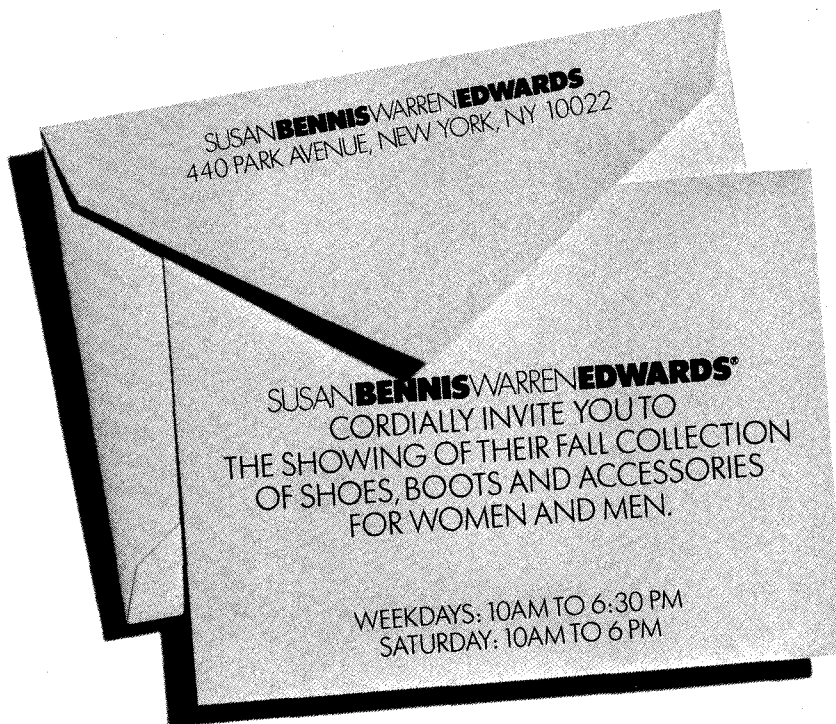
Cuomo has been compared to Hamlet in the past; he has been called moody and indecisive. But this year, I think, he is more like Scarlett O'Hara—the ultimate coquette, giggling merrily as he is pursued by an army of suitors, leading them on. In Indiana last week, he had nearly 2,000 of them (more than twice the number who attended last year's Democratic party fund-raising dinner) eating from the palm of his hand.

"This is a bonanza for us," said Donna Imus, of the Indiana Democratic party. "We had a few more people for Jimmy Carter when he was president, but some of them got in for free. We're raising about \$134,000 tonight, which is \$39,000 more than we did with Carter—a record."

The dinner was held in a room more suitable for an auto show, huge and empty and sterile, a room that would daunt any speaker and defeat most. The governor was undeterred; he was in control from the start, and it was clear that while most politicians aspire to inspiration, Cuomo assumes it. The audience was rapt, from the moment he opened his mouth. His speech was very strong—well written, well delivered, and passionate. He noted that after the laissez-faire of the Reagan years, the Democrats seemed to be focusing on competence: "And it is clear that our candidates will meet that test easily. But that will not be enough. . . . We want our leader to provide something to believe in: principles, aspirations, values."

From there, Cuomo made an interesting leap to the Iran-*contra* hearings. He said the popular reaction to Oliver North—whom he did not name—was a reflection of the public's desire for inspiration, for heroic leadership. The clear implication was that if Democrats didn't provide such leadership, the people might seek it elsewhere: "When people in power start violating the rule [of law] that has kept us free and safe for 200 years—and millions cheer those violators—then we are in danger, as individuals and as a nation. And Democrats must say so, *no matter how forbidding the popularity polls*."

That brought a roar from the crowd, and a wistful yearning for a candidate who might say, Damn the popularity polls. I'm willing to speak my mind. A reluctant candidate, perhaps, someone looking for a small miracle like an inside-the-park home run.



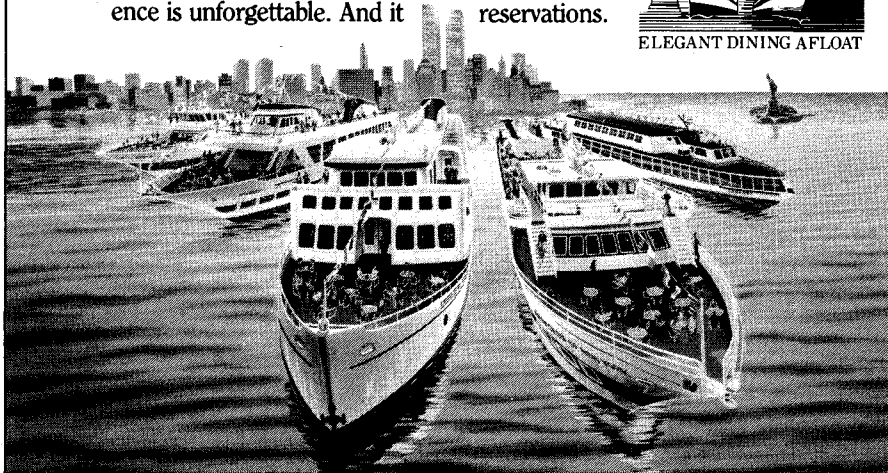
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PLAYING POLITICS ON WALL STREET



SNEAK PREVIEW: Straszheim, Sinai, and Connolly rate the candidates and issues.

THE PACK AND THE ISSUES

THE MEN WHO WOULD BE PRESIDENT IN 1988 are already paying a lot of attention to Wall Street. But the financial community hasn't exactly been returning the compliment.

Last week, we asked two top economists and one savvy investment strategist to sit down together and pinpoint which candidates and which issues are likely to capture Wall Street's fancy after the summer snooze.

The participants were Allen Sinai, chief economist at Shearson Lehman Brothers; Donald Straszheim, his counterpart at Merrill Lynch; and John Connolly, chairman of the investment-policy committee at Dean Witter Reynolds.

While defense and the deficits—both domestic and trade—will no doubt become big issues for Wall Street as the election grows closer, the biggest concerns right now are too many candidates and no serious focus on economic issues.

"The stock market could be very uncertain as we move toward the end of the year and are still wondering who will be elected from the huge number of candidates and what their policies are," said Sinai. Connolly agreed: "This is just one more uncertainty added to a whole slew."

So whom does Wall Street favor for the big job? Not many of the people who want it.

□ Vice-President George Bush would be acceptable as the Republican candidate, but Sinai, Straszheim, and Connolly agreed that he's bound to inherit the bulk of Reagan's economic, political, and foreign-policy problems. He's also perceived as a weak leader, and that image could be furthered during Reagan's

lame-duck period between now and the November 1988 election.

Still, being part of the Reagan administration could work to Bush's advantage. The stock market has advanced an astonishing 212 percent in the last five years, and the feeling might be, why tamper with success?

□ Robert Dole, Republican leader of the Senate, and Jack Kemp, nine-term congressman from upstate New York, might also be acceptable, though neither has really won over the investment community. Dole is pegged as a dull campaigner, and Wall Street likes pizzazz. Kemp's history of supporting tax cuts puts him at odds with Wall Streeters who argue that the federal deficit needs to be reduced dramatically.

The Democrats generate even less enthusiasm, despite seven officially announced candidates.

The three candidates mentioned most often by the business community are all problematic.

□ Massachusetts governor Michael Dukakis gets good marks for improving business conditions in his home state. He's sound enough on economics, but Wall Street still considers him relatively unknown and too much a regional candidate.

□ New Jersey senator Bill Bradley, who made his mark by pushing tax reform through a hostile Congress, could easily win the investment community's support. But there's a problem: He doesn't want the job now.

□ Georgia senator Sam Nunn, who has given a strong performance during the Iran-*contra* hearings, could score points for his expertise in defense—an issue that always grabs Wall Street. "He's probably the best-informed senator on the issue," said Straszheim. But Nunn, like Bradley, isn't in the race at this point.

It may just be that Bradley and the other noncandidates are smart. "The '88 election is not going to be worth winning," Straszheim said. "I think the candidate who gets inaugurated on January 20, 1989, is going to inherit an economic mess."

"He's going to get a \$175-billion budget deficit, and the easy cuts have already been made. The candidate also faces a \$150-billion trade deficit, with no end in sight. And increasingly, the resolution of our trade problems is shared with the Germans, Japanese, Koreans, Taiwanese, and all these other folks." Sinai sees that as a very widespread perception.

The budget and trade deficits could be especially tricky issues for candidates

this time around. Everyone agrees that the federal deficit needs to be reduced, but none of the candidates is likely to propose the obvious solution—a tax increase.

"Mondale gave us a very important lesson," Straszheim said, referring to the 1984 candidate's vow to raise taxes if elected. The remark is believed to have sabotaged his campaign early on.

The trade deficit poses an even thornier problem. Presidential contenders may be tempted to call for

DONKEYS, ELEPHANTS, BULLS, AND BEARS

Percent Change in the Dow Jones Industrial Average

REPUBLICAN ERAS

1901-1912	48.3%
1921-1932	-24.5
1953-1960	121.2
1969-1976	2.1
1981-1987 (7/17/87)	167.8
Total	314.9

DEMOCRATIC ERAS

1913-1920	29.2%
1933-1952	318.4
1961-1968	58.3
1977-1980	-3.0
Total	402.9

SOURCE: *The Stock Trader's Annual*.

trade protectionism, which is a popular position in parts of the country where jobs have been lost because of imports. However, the approach isn't popular on Wall Street, where it is gospel that protectionism causes retaliation and more economic problems than it could ever solve.

The twin deficits aren't the only financially oriented problems that candidates and ultimately a president-elect will have to deal with.

Some experts think the nation's economy, now growing at an acceptable rate of about 2.6 percent, might start to slow by the end of next year—just in time for the election.

"It's an aging economy, and this has been a long economic cycle," said Dean Witter's Connolly. He, like quite a few others in the business community, predicts tougher times ahead. "You could have a stock market that greets the new president with a raspberry."

Under Reagan, it's been peaches and cream for the market. Stock prices are up 167.8 percent since the start of his presidency, in 1980, and there's been a 212 percent climb since June 1982, when inflation eased and pressure was taken off interest rates and the economy.

The Reagan gain—whether you use the 167 percent or 212 percent figure—is second only to the market's performance under Calvin Coolidge. The worst performance was under his successor, Herbert Hoover, who watched stock prices drop 83 percent.

Nobody, of course, expects a 1929 sort of decline in stock prices. The market has been surging lately, which surprises a lot of people, especially given the difficult circumstances of the last year: Paul Volcker, who whipped inflation almost single-handedly, is leaving the top post at the Federal Reserve Board. Scandals have ripped through both the administration and the Wall Street community. Interest rates have gone up, and tax reform has disrupted a lot of businesses. Oil prices, which had the nation's economy verging on disaster in the early seventies, have doubled since the beginning of the year, to above the \$21-a-barrel level again—even as Middle East tensions threaten to boost the price of crude further.

Stock prices have been kept up, according to Connolly, by healthier corporate profits and a weakening in the dollar.

"The stock market is where it is because the economy has done very well for five years," said Connolly, who, like others, doesn't believe the good times will continue.

Oddly enough, all three experts agreed that the market could begin to face hard times again by the end of this year and then brighten when the election

situation becomes a little clearer.

After that, they say, it could be back to difficult times for both the stock market and the economy, regardless of who becomes president.

"I think the safest forecast is that the next recession or near-recession will be in 1989 or 1990," predicted Sinai.

Given that scenario, the experts advise the new president—from either party—to deal with any economic problems early and swiftly. "Take the hit early," said Sinai, "and come on strong later on."

THE RUNOFF

DYNACORP, FORMERLY DYNALECTRON, HAS a problem. Victor Posner bought 7.4 percent of the stock, and the company's defensive options are being limited by a contract dispute with the Army. Until the dispute is resolved—maybe this week—DynaCorp can't do a buy-back of its own stock to make shares too expensive for Posner. There has been no contact between Posner and Dynalectron, says a company source. . . . Gerber Products could soon be forced into a leveraged buy-out, Wall Streeters are saying. Up to 9.9 percent of Gerber shares were bought by the middle of last week, and most of the trading was done through Bear, Stearns & Company, which aggressively bid up the price of the stock. Quaker Oats, which owned and then sold 4.8 percent of Gerber last year, is considered the most likely buyer. A Quaker official wouldn't disclose whether his company has been in contact with Gerber. He did say that there has been no filing with the government. . . . Bear, Stearns is also buying significant amounts of McGraw-Hill stock. Speculation is that some overseas buyer, perhaps British publisher Robert Maxwell, might be interested in the company. But one knowledgeable source on Wall Street said he'd be "surprised" if Maxwell was buying McGraw-Hill stock through Bear, Stearns. . . . The rich Zilkha family of New York is said to be among those buying Kansas City Southern shares. Speculators think the shares are being accumulated by raiders, but the Zilkhas don't have a history of going after companies. Says Ezra Zilkha, "I have a fairly substantial portfolio, and it [Kansas City Southern] may be in my portfolio." . . . If you're waiting for Ronald O. Perelman to go after Sterling Drug, it could be a long wait. Perelman has looked at Sterling's businesses and even owned a few shares at one time. But he doesn't right now, and he has no designs on the company, especially at the current high price, Wall Streeters say. . . . Heavy trading in International Banknote stock suggests that someone may be accumulating shares, speculators say. The recent buying, they add, is coming from the West Coast.

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VISITING ADVERTISING "MARAUDERS" during a summer week in London, I began mulling. How did some of these English agencies manage to make such inroads into the American advertising industry? Where will it end? And what does it all mean? Here are some reflections.

Contrary to popular belief, the English invasion did not start with Saatchi & Saatchi, though "the brothers," as they are called, were early lovers of America who became identified with the movement, largely because of the size and number of their acquisitions and the audacity of their raids.

It was in January 1978—almost three years before S&S began its buying spree—that the London-based Geers Gross agency bought Richard K. Manoff, becoming the first English firm to buy American. Soon after, Lopex, Ltd., a British investment company with a stake in several European agencies, bought a minority interest in New York's Warwick, Welsh & Miller. At the time, I wrote in *Advertising Age* that British shops "may be coming down with adland U.S.A. fever." The heat did die down for a while until the Saatchis—and Martin Sorrell, the chief executive of WPP Group—arrived on the scene.

The Saatchis and Sorrell are a breed apart. Not happy with passive and partial investments, the brothers bought with the aim of creating the biggest American-based international-agency network. Along the way, they turned the conventions of the advertising world inside out. (Because of their reputation for acquiring, they've been nicknamed Snatchit and Snatchit.) Before the Saatchis, however, the tendency was for large agencies to buy up smaller ones and leave them as autonomous operations in order to prevent conflicts between their own clients and those of the newly acquired agencies. But here was a small firm gobbling up larger ones. And rather than leave them alone it bunched them together, forcing them into client conflicts, all in the name of global marketing.

Sorrell—often described as the third Saatchi because of his former role as the company's finance director ("At best, I was a junior partner," he scoffs, "at worst, a senior employee of the brothers")—made further headway. In an industry where the key assets are people, hostile takeovers are unthinkable. And Sorrell did the unthinkable. On June 26,

after a vicious, seventeen-day takeover battle, the board of JWT Group agreed to sell the 123-year-old J. Walter Thompson agency to WPP for \$566 million. With the Saatchi and Sorrell deals, one thing became clear: American agencies would no longer rule the board or be the sole acquirers worldwide.

"We've grown up in awe of American advertising," Maurice Saatchi told me shortly after S&S had bought the venerable 74-year-old Compton Advertising, an agency three times its size. "It's been our mother's milk. But now it's generally accepted that British advertising is the best in the world, and we'd like to wave the flag a little." That was five years ago. This July, when I visited him in his Lower Re-

in England, when an agency is acquired, a major part of its purchase price can be written off immediately against equity; in the United States, the write-off is amortized against earnings over 10 to 40 years. Madison Avenue was also a more receptive target then. "Clients who might have resented a lot of Brits telling them what to do would not have resented financial ownership," said an executive at an acquiring English company, who insisted on anonymity. They might today, however, for xenophobia has taken root.

The English drive to acquire abroad was fueled by a British shareholding public infatuated with advertising. In the last four years, it eagerly bought out all the new issues, thus boosting the value of



MARTIN SORRELL: "We'd saturated the English market and were forced to expand in the U.S."

gent Street office in London, he was more circumspect, suggesting that because America is the home of half of all the advertising in the world, you've really done something if you conquer the fountainhead.

Clearly, the Saatchis and Sorrell have done something. But it was not just ambition that enabled the brothers to turn their modest boutique (it was founded with £25,000) into the world's largest ad-agency holding company in sixteen years. Nor was it simply foresight that led Sorrell to parlay a \$600,000 investment in a tiny shopping-cart company into a bid that would snag JWT. Other factors helped.

Financiers say that Sorrell and the Saatchis were able to pull off their coups because economics was on their side. The dollar was weak, the pound strong. Also,

more than a dozen English agencies that went public as a way to raise capital and keep their independence. Partly because ad spending is less arbitrary in the United Kingdom than in the United States and a monopolistic television has annually upped rates by 25 percent, the English agencies have been growing 20 to 30 percent a year.

But to ensure growth and deliver profits to stockholders, the mandate has been to diversify and to acquire. "The question is, do we take the risks, or do we let someone else do it?" says David Forster, an analyst with Chase Manhattan Securities in London. "The Saatchis were hit by a weak dollar and client defections that were more extensive than anticipated." (Since acquiring Ted Bates in 1986, S&S has lost over \$800 million in billings in

the United States.) "But in retrospect, the deal doesn't look too bad. I think they've pulled it off. Certainly, the longer one waits, the fewer the acquisition possibilities—and the higher the price tags. It's not a question whether the English can afford it as much as whether they can afford not to be in it." Adds Sorrell, "We had saturated the market in England and were forced to expand in the United States," where the advertising industry is more than ten times the size of the United Kingdom's.

"There are creative opportunities in what has been called a wasteland," says Les Delano, director of Lowe Howard Spink & Bell, which in November 1985 acquired 30 percent of the Marschalk agency (now Lowe Marschalk) and recently started the Lowe Tucker Metcalf agency here from scratch. "The English learned everything there is to know about advertising from the Americans in the 1960s. Now they want to return the favor. Granted, many American advertisers don't want great work, but many do, and that's something they've a better chance of getting from the English."

Delano may be right. A recent American Association of Advertising Agencies survey found that 72 percent of Americans believe that the commercials they see insult their intelligence. English advertising is, by and large, more carefully produced. It is funnier, more artistic, and chancier, in that it uses characters Americans would neither identify with nor admire. The British go for the giggle instead of the all-stops-out, reach-for-the-handkerchief extravaganzas. The problem is, English advertising may not be as effective in the United States, where the selling point is traditionally hammered home—or so American ad-makers claim.

These creative and financial incentives have produced a wave of acquisitions, in the name of global marketing, that began innocently enough with the Saatchis, who started buying in 1970, the year they founded their agency. Then, in 1976, S&S bought England's Garrett Dorland Crawford for a record £5.6 million; six years later, it acquired Compton for \$56 million and set up its U.S.-based worldwide empire. In 1983, it bought McCaffrey & McCall and, in the following two years, a host of related U.S. companies, including the Hay Group consultancy, Yankelovich Skelly & White researchers, Kleid Company direct marketers, the public-relations group the Rowland Company, sales-promotion specialists Howard-Marlboro, and corporate-identity specialists Siegel & Gale. Just as quickly, the Saatchis then snapped up Dancer Fitzgerald Sample for \$75 million, Backer & Spielvogel for \$50 million, and Ted Bates for \$450 million.

Britain's WCRS Group joined the acquisitions game by buying HBM/

Creamer and Della Femina, Travisano & Partners. Boase Massimi Pollitt bought Ammirati & Puris and a partial interest in Angotti, Thomas, Hedge. Lowe Howard hooked up with Marschalk, and WPP brought down the house with its hotly contested takeover of JWT.

Until the dramatic Bates purchase, the American market reacted with equanimity to the coming of the British. But then, suddenly, clients who'd been sleeping with one eye open began to stir. Irrked that management hadn't taken their needs into consideration—or, worse yet, had plowed ahead anyway—they demanded appeasement. To pacify Mars, for example, the Saatchis forfeited millions of dollars of business with rival companies Nestlé and Rowntree Mackintosh. Some clients have simply jumped ship. Warner-Lambert and Colgate-Palmolive deserted Bates after its takeover, and Ford Motor Company pulled \$100 million in billings from JWT when it was acquired by Sorrell. "The client is not transferable," says Goodyear advertising vice-president James DeVoe. "Agencies do not select clients; clients select agencies." The tire company, which had been badly bruised in a foiled English takeover attempt last fall, is reviewing its account, currently held by JWT. For the first time, advertisers are directing their anger at the English.

This resentment and the fact that there's little left to buy is "causing the tidal wave to naturally dry up now," says Barrie Hedge, president of Angotti, Thomas, Hedge. London analysts, however, think that before the wave subsides, other American agencies—Foote, Cone & Belding Communications; N W Ayer; Wells, Rich, Greene; and Chicago's Tatham/Laird & Kudner—may be engulfed. Bozell, Jacobs, Kenyon & Eckhardt apparently has escaped. WCRS passed on the chance of buying it from Lorimar, thus clearing the way for the agency's management to repurchase it.

Other prospective British buyers—Abbott Mead Vickers and Gold Greenlees Trott—as well as French and Australian agencies, "will struggle and then move on to non-media marketing services," says Hedge. "A good swan song for current managements is also a platform for breakups and the new blossoming of another level of start-ups."

It is just that scenario that promises a renaissance in the American advertising business. Industry experts are already talking about the rise of "regionalism," of ads that celebrate cultural differences. Ad-makers entombed in massive agencies without personalities will start their own, and clients, eager for new creative work, will follow. The English, who learned about advertising in America in its sixties heyday, may inadvertently trigger a return to that glorious age of individuality. ■

*W*E SERVED BREAKFAST
THIS MORNING
TO THE CITY'S WHO'S WHO,
BUT NOW WE'LL TOP THAT
WITH A DINNER FOR YOU.

540 Park Restaurant...home of
the world famous Power Breakfast...
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BODY MASSAGE	45	35
BACK FACIAL	60	45
ANTI-CELLULITE BODY WRAP	50	40*
ANTI-CELLULITE TREAT	55	40*

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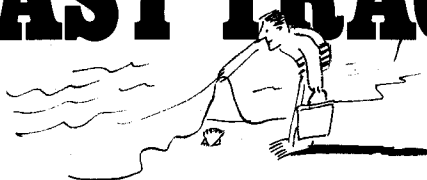
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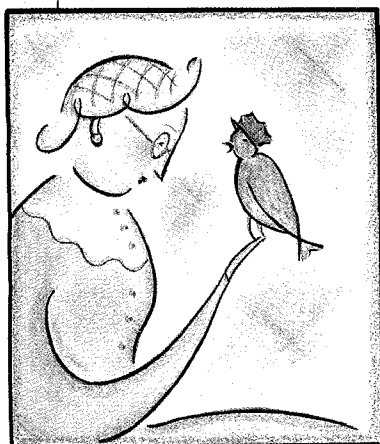


TRUE TALE

Boy in Blue

WHenever she felt lonely, Elizabeth Nanni, 97, would simply dial 911 and company would come to the door of her Little Italy walk-up. Nanni, a widow and former restaurateur who has been confined to a wheelchair for five years, would tell the emergency operator she was sick. The ambulances would come and go, and so would cops from the 5th Precinct, in Chinatown—cops who'd have time to do little more than fill out a report before rushing off to the next job.

But one day, Nanni met some cops who were more than blue-and-white blurs. When officers Maria Gattuso and John Condon first got an emergency call from Nanni, they discovered a spirited woman who croons in Italian and still bakes her own pizza.



"There is no way in the world not to like this woman," says Condon, who saw that despite the home-care workers and occasional visits from neighbors, Nanni

needed companionship. So he and his partner bought her a blue parakeet. "It was Maria's idea. Maria loves

animals," says Condon.

Nanni named her pet Boy. "I talk to him," she says. "He understands me. I say, 'Boy,' and he jumps." She once told Condon, "When I was young, I was interested in boys. Now I'm only interested in Boy."

Gattuso drops in on Nanni when things are slow. Condon, who recently retired, stops by when he's in the neighborhood. And when they're not around, the Boy in blue reminds Nanni who her friends are.

ANDREA HERZBERG

BRIEF LIVES

THE CULT OF VERLAINE

'ACCESIBLE? REALLY? TO WHOM?" ASKS Tom Verlaine, sipping café au lait on a sticky Sunday afternoon. "I'm probably the last person to recognize these things. I'm not even sure who my audience is." But Verlaine's devoted followers know who he is: founder of Television, the acclaimed seventies rock band; forger of the era's most wildly improvisational guitar style, which stretches from bluesy licks to the sound of a monkey being strangled. And whether he cares or not, Verlaine's fifth solo album, *Flash Light* (just released by I. R. S. Records), with its rockers and ballads lashed together by that free-form guitar, may win him his largest audience ever.

"Some people have a real patter about what they do," says Verlaine, 33. "I don't." A thin-faced man who lives in hats and dark glasses, he was born Tom Miller in New Jersey, dropped out of high school in Delaware, checked in and out of colleges and finally wound up in New York, where he started a band and later persuaded the owner of a Bowery gin mill—CBGB—to open his doors to new rock groups. Unlike Talking Heads or Blondie, Television never found a mass audience, but Verlaine seemed to like it

that way. What else can you expect from a man who denies taking his name from the French poet ("I just thought it was a cool name"), and disappeared to Europe for a couple of years and was assumed to be in



A reluctant guitar hero.

exile (but claims he never really left New York)? Ask him even the most basic question—about a collection of his writings that's due out next year—and he lights another cigarette and exhales a variation on a line from a new song: "I don't want to talk much about it / Isn't that the funniest thing." He can't comment on the New York music scene because "I never really went out and saw bands," but he does like Sonic Youth and the new album by "this fellow L. L. Cool J."

And he becomes positively effusive when he hits a topic that has nothing to do with music: the novels of Janet Hobhouse, films by Alan Rudolph, the way an old woman on a bus told him about "bypassing the American educational system." Novels, film, and overheard tales are more essential to Verlaine's work than what's on the *Billboard* chart. What does he say about his influences? "When I hear the word 'influence,' I think of 'influenza.' Like somebody's picked up a germ."

KATHERINE DIECKMANN

SCENES

BARD BUSINESS

WHERE GOEST THOU?" someone asked Ed Koch as he was leaving the twenty-fifth-anniversary party for the Delacorte Theater, home of Shakespeare in the Park. The party, which brought Oscar winners together with politicians, insurance executives, and developers at Tavern on the Green last week, was fifteen minutes old when the mayor slipped out.

"Henry IV or Henry whatever," Mary Lindsay was saying about her husband's

favorite Shakespearean character. "Whoever was in charge."

A trio played Vivaldi in the garden. "Isn't it terrible that they're playing and no one's listening?" said F. Murray Abraham, who knows all about unappreciated musicians. Other guests performed playlets, greeting and embracing one another extravagantly.

"Is that George Delacorte?" someone said, pointing at John Reynolds, a real-estate executive in a hat



Delacorte, Papp, and Koch.

that shielded him from the television lights.

"You're very theatrical," Anne Jackson told Reynolds. "This is my neighborhood

theater," said Reynolds's wife, novelist Betsy von Furstenberg. "You people don't know me," said George Delacorte, who was celebrating his ninety-fourth birthday, as well.

"There are no great actors without great roles," said Joe Papp. "To act for yourself is not fulfilling"—but that didn't apply to those at the party. **PATRICIA BURSTEIN**

CIVICS

Power Brokers

WHEN A FRIEND OF MINE didn't get her tax-refund check, she suspected that her ex-husband had intercepted it. A year of calls and letters to the IRS resolved nothing.

"Call your congressman," I said. She laughed, but finally did and was asked to send her IRS correspondence to a caseworker. Five weeks later, she got her refund.

Not for nothing are these people called representatives. Though the most publicized role of congressmen and senators is legislative, their most immediate impact may be in helping people steer through the maze of agencies that affect their lives.

"Perhaps the thing we do best is cut through red tape," says Hank Roden, a spokesman for Congressman Bill Green, whose caseworkers receive several thousand calls and letters each month. "We may not be able to get an unfavorable decision

changed, but we do get a decision *made*. We're good at getting people to act."

A call from Senator Al D'Amato to Transportation Secretary Elizabeth Dole helped get Dole to persuade the FAA to let Michael Sergio, the World Series parachutist, out of jail. In 1983, Elizabeth Rubin, then nineteen, would have died from a liver disorder if D'Amato's staff hadn't

pushed through a special Medicare waiver—which should have taken months—in two days. The waiver allowed Medicare to pay for the transplant that saved her life.

"There are lines out the door at our Washington Heights office," says Vivian Jones, district administrator for Congressman Charles Rangel. "People call up with problems about their bus

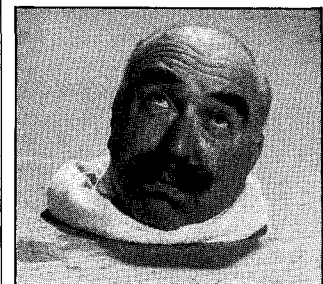
stop, potholes, their kids driving them crazy." One congressman took a call late at night, at home, from a constituent complaining about a car siren that had gone off outside his apartment. Another received a letter from a woman whose deacon was making passes at her.

"I don't know how the caseworkers do it," says Zenia Mucha, a D'Amato press aide. "But I know *why*. I heard the other day that Elizabeth Rubin, the girl who got the liver transplant, is getting married."

JOHN BERG



PRICES



HERE'S WHAT IT COSTS TO stay cool these days:

□ Frigid 31-inch fan, at Kraus Hardware (1127 Third Avenue), \$69.99.

□ Friedrich 6,500-Btu air conditioner, at West Side Air Conditioning (509 Amsterdam Avenue), \$470.

□ Seven days of skiing in Portillo, Chile, including double-occupancy hotel room, meals, and airfare, from Traveluxe (269-1409), \$1,748 per person.

□ Built-in backyard pool, 20 by 40 feet, by Wagner Swimming Pools (203-335-3960), \$30,000.

□ Three-hundred-forty-pound block of ice, from Diamond Ice Cube (675-4115), \$30.

NIGHT CRAWLER

A NELL'S KNOCKOFF



Sidel and Sutherland on the bar.

I, FOR ONE, AM SICK OF going out and not having fun," says Frederick Sutherland. "It's time to have a good time." Sutherland and partner Jon Sidel, both 25, are standing in a room that's likely to be the scene of many a good time—in the club they're opening, at 428 Lafayette Street, across from the Public Theater.

The club—the first of

many Nell's knockoffs—won't have a name until it opens early next month, but that laissez-faire attitude works for this clubland Mutt-and-Jeff team: Sidel solid and grounded, with a mass of wild black curls; Sutherland tall and quick, with chiseled features and long blond hair. Sutherland was art director at Palladium during the club's first year, when it

seemed to matter. Sidel became an impresario by accident in Los Angeles, when he started throwing a series of Saturday-night parties that became "Power Tools," one of L.A.'s hottest places to be in 1985. "We wound up in different hotel ballrooms," says Sidel, "charging admission."

The new club is a 1990s idea of what the 1930s might have looked like—what Sutherland calls "used futurism." He designed the place as he went along, finding furnishings on architectural salvage runs—which kept renovation costs below six figures.

Sidel races down a spiral staircase and into a black room with a stage for jazz and performance, and a streamlined, light-wood bar. "Frankly," says Sidel, "this is not just another theme bar. But we're not that radically different either."

JILL SELSMAN

TRENDS

YOUNG URBAN ACTIVISTS

I'M GOING TO BE arrested tomorrow," said a well-groomed man at a meeting of the Coalition for a Nuclear-Free Harbor. "It's a yuppie dilemma—I don't want my supervisor to read about this." The next day, members of the coalition took part in something not usually associated with young urban professionals: radical activism.

For most New Yorkers, "CD" stands for a new way to hear the Beatles or to squirrel away savings. But for these activists, "CD" stands for civil disobedience. In the last three weeks, more than 40 protesters have been arrested at water's edge in Stapleton, Staten Island, where work has begun on the Navy's nuclear-warship base. Many of the

protesters are Manhattan professionals involved in radical demonstration for the first time.

On July 9, a half-dozen members of the coalition were arrested after others had hung a NO NUKEPORT banner from a 150-foot-high dredging crane. A week later, 38 were arrested, some for handcuffing themselves to the same crane, others for locking themselves to a fence around some bulldozers, and covering it with banners and balloons.

At Stapleton, the Navy plans to dock ships that carry cruise missiles, each with warheads that have fifteen times the power of the Hiroshima bomb. The activists—including a doctor, a systems analyst, a lawyer,

and an architect—contend that the missiles are too dangerous for a metropolitan area that's impossible to evacuate. The coalition has filed suit to block construction, and gathered more than 100,000 signatures to put the issue to a 1985 referendum. But a court struggle knocked the referendum off the ballot.

Marc Lavietes, a pulmonary internist, says this is his first plunge into politics since the Vietnam War. "When I was getting started as a doctor, I became too busy for social concerns," he says. "Now, this is an extracurricular activity for us—doctors and lawyers who give the organization a shot in the arm."

"I'm worried that people will see us as extreme," says Andrew Bush, 30, a Ph.D. candidate in cellular neurobiology. "But we feel we've been forced into this." DAVID HANDELMAN

TRAFFIC

The Impossible Dream

A MINUTE AFTER I'D almost been run down by a speeding Perrier truck, I walked into an American Trucking Associations conference: "How to Drive in New York City." "I'm not sure *anyone* knows how to do it," said ATA president Tom Donohue, who nevertheless brought out two of the nation's safest truckers.

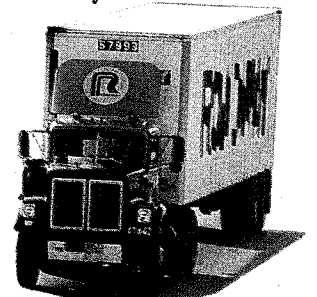
"I spent a couple of years in this city," said Rip Patton, a trucker from St. Louis who has driven more than a million miles without an accident. "I heard some Latino music today, and that brought back memories of going from Grand Central to Times Square on the shuttle."

The shuttle?

"It's true. I've never driven a car or truck in the city of New York," said Patton. "But it's the same all over." I thought of the demon Perrier truck.

None of the ATA's eight safest truckers, it turns out, comes from New York.

Donohue pointed out 29 traffic "hot spots." "There aren't any in Manhattan," he



said, "'cause you can't get going fast enough to have a serious accident." Someone asked Willard Davis, an Indiana driver with 2.6 million accident-free miles, what he thought of New York cabdrivers. "I came from the airport in a cab," he said. "He was *rather aggressive*, but he hit no pedestrian and no vehicle, so I think he did a *wonderful* job." ERIC POOLEY

BY RUTH GILBERT

**RUTH
RECOMMENDS**



NEW YORK CITY OPERA

Pagliacci, an opera classic, is sensational, both vocally and dramatically. Above is Jon Fredric West as Canio, and if you don't weep at his "Ridi Pagliaccio," you have no heart. See it August 8, 13, or 22 at the State Theater.

The Caribbean Carnival, a celebration of Africa in the Americas, is at DeWitt Clinton Park August 9 from 1 to 8 p.m., with music, food, and handicrafts. The parade starts at 1 p.m. on West 58th Street at Tenth Avenue. Come in costume.



'NADINE'

A funny thing happens to Jeff Bridges and Kim Basinger on the way to their divorce: They fall in love and get in

trouble. The film, set in Texas, opens August 7 at the Criterion and other houses around town.



'THE HUMAN FACE OF THE PACIFIC'

This series—August 5, 12, 26, and September 2 on Channel 13 from 11:30 p.m. to midnight—focuses on Pacific-island life. Karim (above) is featured in a segment on Tahiti.



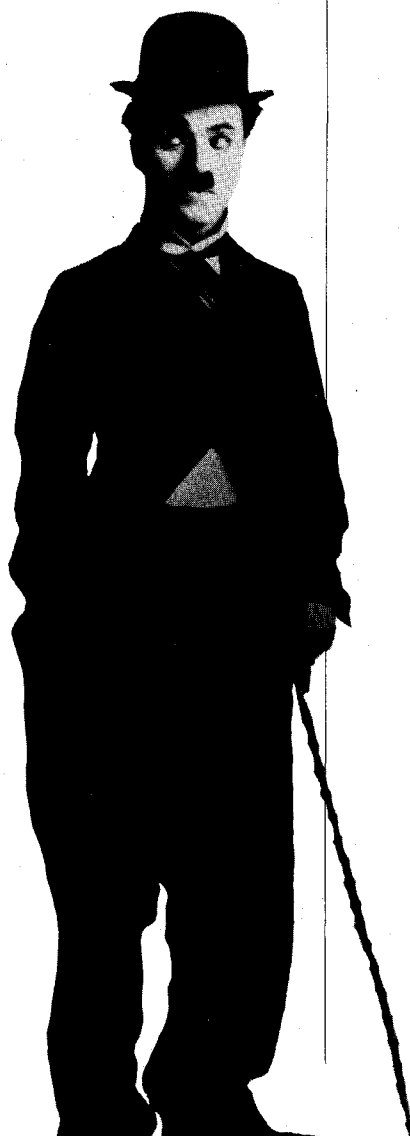
FILM SOCIETY OF LINCOLN CENTER

Alice Tully Hall is the place for this film-festival retrospective (1963–1986) August 7 through 25. On opening

night at 8:30, Kurosawa's magnificent *Ran* is featured. Above is Mieko Harada in a murderous mood.

THE GOLDEN AGE OF MOVIES

A free silent-film festival at the Market at Citicorp Center runs through August 29. On August 7 at 7:30 p.m., you can see Charlie Chaplin as a berserk assembly-line worker in *Modern Times*, a 1936 rib-busting beauty.



NEW YORK

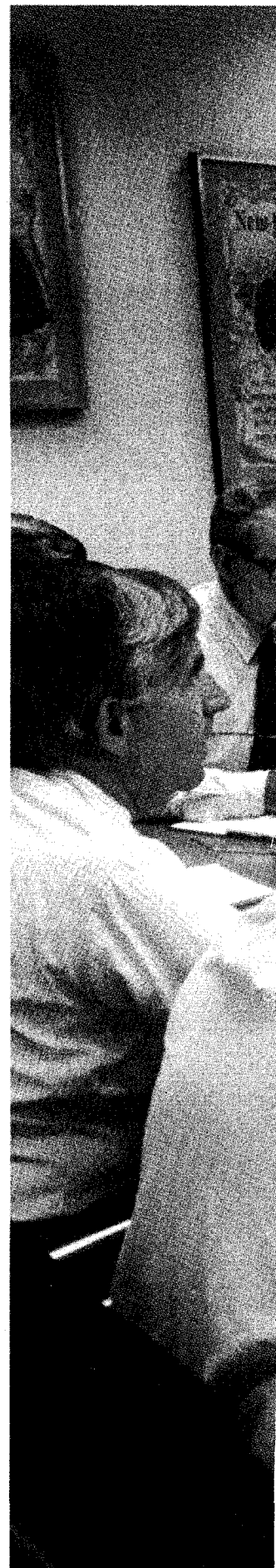
THE Times OF FRANKEL

By Edwin Diamond

WEEKNIGHTS AT ABOUT TEN, A DRIVER LEAVES the New York *Times* building on West 43rd Street and carries two copies of the first edition of the next day's paper to the Riverdale home of Max Frankel, the executive editor. If Frankel, a recent widower, is at a business dinner or social engagement, he may excuse himself to be home soon after the driver arrives. For the next two and a half hours, he reads the paper from front to back—news, features, reviews. Some nights, he even looks at recipes, social notices, and ads.

As Frankel explains it, he is trying to see the *Times* as its readers do, in finished form. He asks himself the traditional *Times* questions about whether the reader is reading a "*Times* kind of story" handled in a "*Times* way," but he has also added a fresh requirement: The *Times*, he has concluded, must be made "user-friendly" and inviting to read.

Frankel keeps a memo pad beside him for writing notes to one or another of the 950 or so men and women who report, write, illustrate, edit, and lay out the paper. While some of his notes praise or criticize what he's just read, Frankel comments to his editors and section heads mostly on the overall product: Were there too many long pieces, or leads that were too leisurely? Did pictures and headlines fail to invite readers into stories? The *Times*, he explains, reaching for a metaphor, "is like a supermarket of news." The paper has to "keep all its





**EXECUTIVE EDITOR MAX FRANKEL
(AT THE HEAD OF THE TABLE,
FAR LEFT) PRESIDES OVER A
DAILY PAGE-ONE MEETING.**

BY SOME ACCOUNTS, THE ASSIGNMENT FRANKEL TOOK ON WAS TO COMMAND "ABE'S STAFF" FOR "PUNCH'S PAPER."

shelves richly stocked," and as readers hurry down the aisles, "we've got to tell them what's there." In short, Frankel's exercise each night with the paper and the memo pad is designed to offer "systemic comments."

Nine months after Frankel, 57, became the eleventh top editor in the *Times's* 136-year history, however, he has found that the system all too often runs him. In recent weeks, for example, there has been a series of embarrassing mistakes in two of the most visible parts of the Paper of Record—the front page and the Sunday magazine. No one, obviously, can control all the words and images that pour into the *Times*, daily and on Sunday, and Frankel says his efforts have been directed at the *Times's* processes and accountability. In his short tenure, he has already started gradual changes in the centralized structure he inherited. It may well be—as Frankel himself says—that he is only "ad hoc-ing" decisions. But the results so far suggest the sort of paper that will be Frankel's legacy.

AS SOME PEOPLE DESCRIBE IT, THE ASSIGNMENT Frankel took on last November was to command "Abe's staff" for "Punch's paper." In his seventeen-year reign at the *Times*, first as managing editor, then as executive editor, Abraham Michael Rosenthal helped create the modern *Times*, the 365-day-a-year journal of record, with an estimated annual news budget of \$100 million. Rosenthal placed loyal lieutenants in the key managerial posts, brought the *Times's* feuding baronies into line, and consolidated his own considerable power. He ruled the newsroom by fear and fiat.

At the same time, though the *Times* was part of a publicly traded company, the paper was clearly the property of the heirs and heiresses of Adolph S. Ochs. In particular, it was in the hands of Arthur Ochs "Punch" Sulzberger, who has been involved in the day-to-day management of the paper since 1955, and publisher since 1963. During the Rosenthal-Sulzberger years, the *Times* became a money machine, selling over

a million copies daily—1.6 million on Sunday—and contributing by some estimates more than \$110 million a year in net profits to the parent New York Times Company (the company does not break out individual earnings figures).

Frankel, like Rosenthal, had labored through the paper's Stations of the Cross on his way up the executive ranks. His assignment from Sulzberger was to preserve the *Times's* status and reputation—"to ensure the continuum," as Frankel puts it. But Punch Sulzberger, amiable and private himself, also wanted a less contentious editor than Rosenthal had been. The paper's image of respected authority—and its great capacity for making money—had to be maintained, but overly aggressive displays of power needed reigning in. In the tradition of Our Crowd and Reform Judaism, the *Times* needed to go about its business in a quieter, less visible manner, and the rule of the iron fist in the newsroom had to end. "Punch told Max to make the place livable," reports a twenty-year *Timesman*.

By near-unanimous agreement, Frankel has been most successful in his handling of *Times* people. The newsroom may still be vast and impersonal, but it is certainly less discordant. Frankel is given credit for his "generosity of spirit," as one *Timeswoman* puts it. "This place is much less tense and more open and collegial," another *Times* editor says. "In particular, there's less second-guessing, asking 'What would Abe want?'"

Occasionally, a skeptic's voice is heard. One writer argues that Frankel has been most successful in creating the *impression* of openness, through crowd-pleasing moves and a skilled sense of P.R. For example, Frankel made part of the spacious third-floor office he inherited from Rosenthal into a conference area for the staff (he also made himself available for this article and patiently answered a series of follow-up questions).

In working to improve relations, Frankel has paid attention to both the big and little things. Women have been moved up to new positions of responsibility. Nancy Newhouse, 50, has been in charge of several departments ("Home," "Living," and the daily and Sunday style pages) since the Rosenthal years,



Editors' Note

A photograph on pages 18 and 19 in The New York Times Magazine today with an article about Miami purports to show the scene as police officers arrested drug smugglers who had been forced down after their plane failed to respond to the control tower of Miami International Airport. Actually, the photograph was taken about four years ago at the Homestead, Fla., Air Force base at the request of the Westinghouse Electric Corporation to illustrate an advertisement for a Westinghouse radar product.

The photograph was supplied to The Times by the New York office of SIPA Press, an international picture agency with headquarters in Paris, which has acknowledged it erred. The photograph was included with other photographs showing United States Customs officers and Florida n...

any way that posed.

Rodger Garl States Custom Homestead ba people depict in the photog ployee work ice and tha house emp

A photo of the n the Flori forcemer Miami Times made ary 19 forc

THE STAGED PHOTOGRAPH.

but Soma Golden, 47, the national editor; Karen Arenson, 38, the Sunday business editor; and Judith Miller, 39, the Washington-bureau news editor, are all Frankel appointees. In the seventies, the *Times* and some of its women employees waged a long twilight battle over alleged sex discrimination, and a class-action suit was settled out of court. One member of the *Times* Women's Caucus praises Frankel for his record, though she is still unhappy about reported wage differences between men and women.

In the same spirit of concern for the staff, Frankel discarded the practice of not permitting a reporter to have more than one byline per edition. In the past, some editors thought a reporter's name on two stories would make it look as if the stories had not been done "carefully enough." Frankel has also encouraged the paper to be generous in crediting other publications. Thus, in the July 23 *Times*, Philip Taubman had two front-page bylines out of Moscow, Selwyn Rabb had two bylines on page B-1 in an excellent series on art forgeries, and a sports story credited the New York *Post* for an account of Channel 9's plans to delay telecasts of Rangers and Knicks games.

Frankel's efforts to restructure the *Times*-as-system have been understandably more tentative. If Rosenthal's *Times* was centralized and personal—the editor as Big Daddy, who strictly controls, but loves, the children-staff—Frankel has been caring Uncle Max, trying to move authority back down the hierarchy. The result may be a return to a pre-Rosenthal *Times*, though without the serious infighting—if such a family is possible. Frankel backs away from any easy descriptions, like "pluralistic" or "power-sharing," for his management vision. But he does say, "I don't know how one person or a small group can run a paper with 30 departments."

CORRECTIONS NORMALLY TIDY UP ERRORS AND MISINFORMATION. One recent *Times* box, for example, noted that the Indian mathematician Srinivasa Ramanujan was "born in Erode, a town near Kunbakonam, not in Kunbakonam itself." When the problem goes beyond a village birthplace to matters involving the *Times*'s journalistic process—its birthright—an "Editor's Note" appears, to allow the paper to explain what went wrong and how the people involved should have performed. On July 12, an "Editor's Note" had to deal with a scam perpetrated in the *Times Magazine*. The week before, Ruth Liebmann, using the pen name Rae Lawrence, had published an article describing herself as a Bruce Springsteen fan and an ordinary working girl from New Jersey who had written the proverbial "big book" (*Satisfaction*) and achieved the American Dream. In fact, as the "Editor's Note" explained, Liebmann-Lawrence is a Radcliffe graduate and former assistant editor at Viking. On July 19, another "Editor's Note" acknowledged that the *Times Magazine* had run a phony picture, spread over two pages, that purported to depict a Miami drug bust. In fact, the note said, the *Times* had later learned that the photo had been staged for a Westinghouse Electric ad.

These were just sideshows to the main event. On July 13, a correction and the "Editor's Note" format were combined into one two-column story beginning with a 34-point headline

A Correction: *Times* Was in Error On North's Secret-Fund Testimony

Colonel, at Hearings, Has Not Said That President Was to Be Kept in the Dark About the Project

By FOX BUTTERFIELD
Special to The New York Times

WASHINGTON, July 12 — On Friday, Lieut. Col. Oliver L. North testified that the Director of Central Intelligence, William J. Casey, wanted to create a secret fund to underwrite intelligence operations — an off-the-shelf, self-sustaining, stand-alone unit that could perform certain day in hopes of getting more precise understanding.

Senator Warren B. Rudman, the New Hampshire Republican who is vice chairman of the Senate committee, said today that Mr. Casey had directed that Mr. Casey had directed

Editors' Note

An article in The *Times Magazine* last Sunday, "Pop Fiction for Smart Girls" by Rae Lawrence, described the writer's effort to have her first novel published while she worked as a secretary. When she began the novel, she had been employed for four years in that capacity at a real estate firm.

The article left the impression that Ms. Lawrence had had no previous literary experience and was unfamiliar with literary matters. In fact her article manuscript originally mentioned that she had literary connections, which were unspecified.

As edited, the article omitted the connections. It failed to mention that during her days at Radcliffe, Ms. Lawrence — whose real name is Ruth E. Liebmann — was involved in Harvard Lampoon literary circles and was on the staff of *The Harvard* *Crimes*.

as a secretary Frances Collier New York, at years, beginning she was on the *ing Press*, first ant and then editor. She left

The article a that Ms. Lawrence on her own. In 1984, after writing book, Ms. Lawrence from Amanda V. tor at Viking, who of several liter these, the Jan eventually repre

The article's statement in inspir

THE PAGE-ONE CORRECTION AND THE NOTE ON THE "MISFIRE."

at the top of page one. The story explained that the *Times* had made an error two days earlier in reporting on Lieutenant Colonel Oliver North's testimony before the congressional joint committee investigating the Iran-*contra* scandal. Reporter Fox Butterfield's initial story had said that North and the late CIA director William Casey wanted to use Iran arms-sales profits to set up a covert operations fund that they intended to keep secret from Ronald Reagan. Butterfield also did the correction story, which reported that North had never said specifically that he and Casey wanted to keep the fund secret from Reagan. (North's testimony had been sprawling enough that not a single person outside the *Times* had complained about Butterfield's original story.) The prominence of the *Times* correction was judged so remarkable that other news organizations, including the Washington *Post* and *Time* magazine, wrote their own prominent stories about it.

Frankel's handling of each of the three editorial mishaps illustrates how he is managing his chief—and, perhaps, warring—tasks: assuring the continuity of the magisterial *Times* while trying to make the system more considerate to the staff.

Frankel hadn't seen either the Liebmann-Lawrence article or the staged photo in advance. The article, he says, was a "misfire," an attempt at satire "better for a magazine like *Esquire* than for the *Times*." If Frankel had the chance again to run the piece, "I'd pass up the opportunity." But he says no punishment is planned for Bruce Weber, the 33-year-old *Times Magazine* editor—and friend of Liebmann-Lawrence—who brought the piece in: "The people involved feel bad enough." As for the Miami-vice shot, Frankel says the *Times* got a "bum

FIFTEEN YEARS AFTER WATERGATE, THE *POST* SEEMS TO BE BEATING THE *TIMES* ON A BIG SCANDAL AGAIN.

steer" from Sipa, the agency that supplied the photo. But wasn't it all too good to be true—the "drug dealers" being led away, the woman cop on the radio phone, the chopper hovering in the background? "Oh, sure, I can spot it all now," Frankel says.

The North error and correction is given more weight within the *Times*. It occurred, after all, not in the glossy magazine but in the news columns—"the core of the *Times*'s integrity," declares a national-desk correspondent. As Frankel tells the story, there was nothing really unprecedented about the correction. The *Times*, he says, often acknowledges errors on page one, but usually in passing, buried in the body of a news article on the same subject a day or two later. But this time, Frankel wanted the correction "to have the same prominence as the error" rather than appearing in the eighth paragraph of a follow-up story. "We made the mistake in 34-point type," he says. "That's shouting for us, the equivalent of a banner headline in the *Daily News* or the *Post*. I wanted to acknowledge the mistake in roughly the same type." Working the newsroom the day the Butterfield correction appeared, Frankel gave much the same explanation to his reporters.

WHAT WAS LEFT UNSPOKEN IN THESE ACCOUNTS, internal and external, was the wider context of the *Times*'s recent Washington coverage. One part of this background involves Frankel's own personality and history. Although Frankel really had no serious rival for Abe Rosenthal's job, people sometimes talked of his one major handicap, his supposed "intellectualism." The *Times*, as Frankel long ago grew tired of hearing, was beaten soundly by the Washington *Post* in the early stages of the Watergate scandal fifteen years ago, when Frankel was the paper's Washington-bureau chief. Since then, Frankel did time as the Sunday editor and spent ten years as editor of the editorial pages—a job that reinforced his image as a man of thought, not action.

Now, three administrations and one major new scandal after Watergate, the *Post* seems again to be breaking more stories on Iran-*contra* than the *Times* is. Just a few days ago, for example, *Times* columnist Tom Wicker, in keeping with the new Frankel policy, credited the *Post* for digging out one of the more provocative disclosures of the whole scandal: Reagan's speech on the Iran arms deal last November 13, which Wicker called "one of the most mendacious any President has made on any subject," was "in large measure the work of . . . North, who wrote the original draft." Both the Miami *Herald* and the Los Angeles *Times* have had major exclusives, too.

Frankel acknowledges that the *Times* was slow off the mark on Watergate compared with the "hometown" *Post*: "It started as a story in the local police court," he says now. But Frankel disagrees with those who say the *Post* has done better than the *Times* on Iran-*contra* as well. Rather, he says, "the *Post* has played its share of beats more prominently"—that is, in Frankel's view, the *Post* has been "shouting" more on page one.

Nevertheless, a lot of journalists in Washington have a strong impression that the *Times* bureau reporters are under pressure to match or surpass the competition—if not to dispel the ghosts of Watergate and Frankel's lingering reputation, then to bolster the standing of bureau chief Craig Whitney, 43. Whitney took over as head of the 52-person bureau in December, marking another step in his own rapid journey through the Stations of the Cross. The North story is further complicated by the fact that another *Times*man with talent, ambition,

and an opportunity for higher things, Joseph Lelyveld, 50, the head of the *Times* foreign desk in New York, had a hand in trying to straighten out Butterfield's copy.

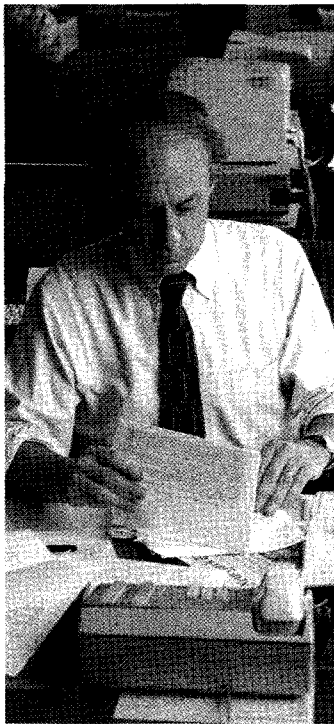
Those who continue to be perplexed by the way Frankel and the *Times* reacted to the North testimony should recall that Butterfield committed another Iran-*contra* error just a month before. On June 18, at the top of page one, the headline for this Butterfield piece was EX-CIA OFFICIAL MAY LINK SECOND TO DISLOYAL AGENT. The body of the story discussed a purported financial link between Major General Richard V. Secord, North's sometime associate, and Edwin P. Wilson, the notorious renegade CIA agent now in prison. The sources of the story were said to be "Congressional investigators" who had supposedly interviewed another ex-CIA man, Glenn Robinette. But the next day, the *Times* had a second Butterfield story on page one: SECOND DENIES LINK TO DISLOYAL AGENT. Not only did Secord deny the "link," so did the lawyer for Robinette.

THAT SAME DAY, FRANKEL HAD TO EXECUTE YET another mid-course correction of the Washington bureau's news judgment, this one involving coverage of the presidential candidates. Every four years, news organizations take their Boy Scout oath to be more thorough, more analytical, more comprehensive, etc., in covering the campaign. Since Watergate, "character" has been a focus of attention. Gary Hart's spectacular exit from the campaign via the yacht *Monkey Business* only reinforced plans this year to give the closest scrutiny yet to the private lives of public men and women.

The *Times* thought it had a fresh way to get at the character issue. This spring, the Washington bureau sent out a questionnaire asking the thirteen active presidential candidates to waive their rights of privacy for any government or medical files that may exist on them, and to make this material available to the *Times*. The questionnaire also asked for birth certificates, marriage and drivers' licenses, employment records, lists of friends and advisers, and financial and tax documents.

The thought of a *Times* search of raw FBI files—with their pages of rumor and gossip—hit a raw nerve. At least one candidate passed the questionnaire on to the *Times*'s competitors, and it became a lively topic of public discussion ("Media: Sexual Hysteria," June 22). Frankel then wrote a memo to the *Times* staff declaring that in the "valid pursuit" of character, "we have put some questions to candidates that reach a bit too far." The *Times*, Frankel said in the memo, would no longer seek FBI or CIA files, or those medical records that "do not bear on a person's fitness for the Presidency." But, he added, the *Times* would continue to press for relevant medical records—such as information about diseases requiring heavy medication—as well as financial and personal data. Further, questions about sexual conduct would continue to be relevant, Frankel said, "mostly because the candidates themselves have paraded their wives and families and fidelity to family values before the public by way of claiming certain character and personality traits. Where these claims turn out to be fraudulent, they are as noteworthy as any other serious misrepresentation to the electorate."

The memo was a well-reasoned argument in the *Times* tradition of "responsible" journalism. It might, indeed, have made an excellent "Editor's Note" on page three, or served as the basis for a news story on page one. As it happened, the lively response to the questionnaire has never been noted in the pa-



By near-unanimous agreement, Frankel has been most successful in his handling of *Times* people. "This place is much less tense and more open," says one editor.

DARNTON; LELYVELD (ABOVE, AT RIGHT) WITH DEPUTIES; MILLER (TOP); GOLDEN.

per, although the affair continues to provoke reactions. Both the questionnaire and the Frankel memo, for example, put the new Washington-bureau chief and the new executive editor into an elliptical sort of argument with the *Times*'s new columnist, A. M. Rosenthal. In a Sunday column titled "Sex, Money and the Press," Rosenthal took note of journalism's new aggressiveness and suggested that the press tell more about itself. "Correspondents and editors, have you ever committed adultery?" Rosenthal asked. "Homosexual experiences, any? Names, please." The column also suggested that someone put a cordon of snoopers around the houses of publishers whose reporters "extend that attention to others."

The thread of reasoning was more sly than forceful, and Frankel replies in kind: "I understand Abe's point of view and his concern about reporters lurking in the bushes. But I'm not sure what its general usefulness is when applied to our coverage." And anyway, Frankel adds, "isn't Abe the editor who sent [food critic] Mimi Sheraton out in a wig?"

IN WASHINGTON, SAYS A *Times* COMPETITOR, "THERE'S a lot of snickering" about the recent records of the Washington bureau and the *Times Magazine*. "In Russia, they shoot field marshals for such mistakes," says Joseph Goulden, the veteran journalist and author of the forthcoming book *A. M. Rosenthal and His Times*. All last week, there were rumors that Ed Klein, 50, who has been editor of the *Times Magazine* since 1977, would be allowed some sort of face-saving departure. Frankel declined to comment on these reports, taking the reasonable position that "people at the *Times* should learn about *Times* matters from me and not read it first somewhere else." Ed Klein was willing to speak, loud and clear: "I intend to stay on as editor of the magazine," he said.

If a rumor persists long enough, it is often proved correct; in the long run, everyone gets replaced. Ed Klein has been one of "Abe's crowd," a friend since Rosenthal and Klein were correspondents in Japan. Changes at the top are inevitable. What Frankel doesn't decree, *Times* policy—asking senior editors to step down from managerial jobs at 65—can accomplish. Managing editor Arthur Gelb, Frankel's second-in-command and another Rosenthal confidant, is 63 now. But anyone who claims to know the name of Gelb's successor is suspect. "More than any executive I've ever known, Max plays his cards close to his chest," says one *Times* editor who works regularly with Frankel. "Even those who see him every day don't know what he's thinking." Partly this style is a matter of Frankel's temperament; partly it's a way of avoiding the sycophancy of the old regime. In any case, Frankel has maintained his distance from the senior staff. He explains that while he has "friends in the newsroom," there is "no coterie of intimates."

None of this, of course, prevents speculation about the name of the new managing editor, who would naturally be considered the likeliest candidate to succeed Frankel as top editor when he reaches 65. While two assistant managing editors, John Lee, 57, and Warren Hoge, 46, appear to be in favored spots, the front-runner now is said to be Joe Lelyveld. "Max and Joe have a great intellectual affinity—their minds work in the same complicated, nuanced way," says one *Times* editor who knows both men. Sometimes, this editor adds, "they out-cerebrate themselves." Executive editors and front-runners, then, can stumble.

Mistakes like the North story and the Miami drug photo can happen to any newspaper. No one can accuse Frankel of slack leadership. He cares, obviously, about the *Times*'s reputation as well as his own. "I was ready for the editor's job. I love it. My whole career prepared me for it," he says. Nor can anyone

accuse Frankel of coming from the flash-and-dash school of editing. Frankel is cautious, careful, and journalistically conservative. In Washington, the *Post* may have the hometown edge and beat the *Times*. This is hard for the *Times* to accept, aspiring as it does to be the supermarket for all the news. But there is compensation for Frankel in knowing that the *Times* foreign staff continues to be the best there is on an American publication or, looking down another supermarket aisle, that the *Post*'s business coverage in no way matches the *Times*'s.

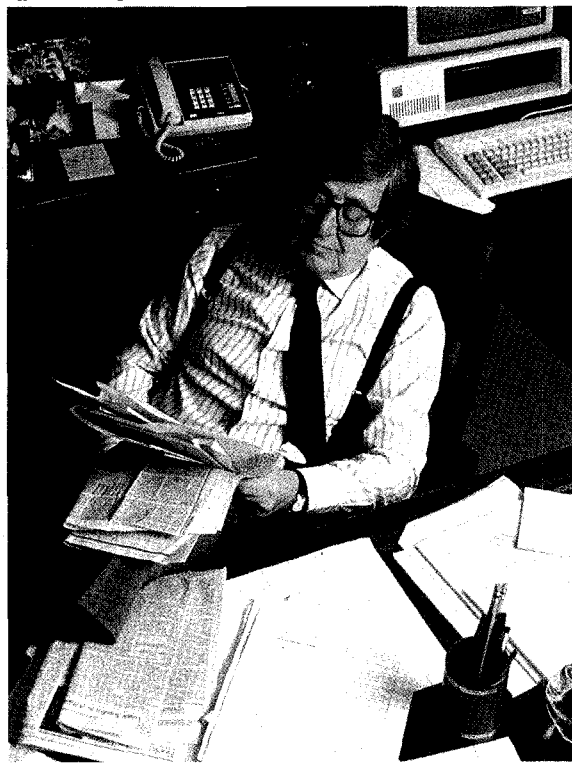
Frankel has made parts of his *Times* more interesting than the Rosenthal version. *Times* people who vie for space for stories are convinced that, as one writer on the cultural desk says, "page one is up for grabs. There's a greater chance for our stories to make it there." One writer's feelings of greater flexibility can be another's sense of confusion. Another *Times* woman says, "We still aren't sure where Max is coming from."

Other reporters and editors agree that there is more of what one calls "touchy-feely stuff" in the Frankel paper. A 2,400-word piece by reporter Jane Gross, beginning on page one of the April 28 *Times*, is considered an exemplar of the new era: "There is a single woman in New York, bright and accomplished, who dreads nightfall, when darkness hugs the city and lights go on in warm kitchens," the Gross piece begins. The woman's problem: She is nearing 40 and unmarried, and there are only so many straight, single men out there.

Frankel acknowledges that he wants to run more "stories of personal relations," like the Gross piece. "There is an evolving idea of what news is," he says. "It's not just Frankel replacing Rosenthal. Look at other publications—the *Wall Street Journal*, *New York Magazine*." Despite his desire for shorter articles, he says he wants to have at least one "unique" piece every day, preferably on page one. He is willing to have these pieces occasionally run over 2,500 words, as long as they are not too leisurely or anecdotal in getting under way. Impressionistic and life-style stories don't bother him: "I was considered a loose writer, and look how it hurt my career here."

SO FAR, FRANKEL HAS GIVEN A LOT OF HIS ATTENTION to the hard-news section of the paper. Moving away from page one, however, his record is mixed. The "Metropolitan" section has been enlarged, a commitment that began under Rosenthal. Some of the special metro reports have been excellent—for example, the extended look earlier this year at the city's besieged foster-care program. Under Frankel, the metro pages have paid relatively more attention to the homeless, the poor, the elderly, and the underclass—decent, liberal concerns—but the differences between the old regime and the new are still minor. "Max doesn't know the city's working classes, but that's no rap on him," says a *Times* veteran, who asked not to be identified.

A column by Abe Rosenthal seemed to challenge the paper's questionnaire for candidates.



NEW MAN ON THE OP-ED PAGE.

"The other editors don't know, either."

"Hometown" coverage in Frankel's *Times* suffers for at least three reasons. One is the metro desk itself. John Darnton, 45, the metro editor, is considered sensitive and effective, but some of his deputies aren't judged all that knowledgeable about the city. Sometimes the desk suggests stories that sound as if they came from an editor fresh into town—a nostalgist's visit to the Bronx, for example. Second, the metro section is not fully committed to a beat system. Transportation and the environment are understaffed. The labor beat once attracted journalists who achieved international stature, like A. H. Raskin. No more. Albany coverage is as remote as . . . Albany. Joyce Purnick has been strong at City Hall; now she is on another assignment, helping prepare biographies of the announced presidential candidates.

Finally, New York City is hometown to only about a third of the *Times*'s daily readers. A second third, roughly, lives in the suburbs and exurbs, and the rest is national circulation. Not too many publications have to

serve such a diverse audience. Fully 88 percent of the Washington *Post*'s readers live within 50 miles of the White House. The problem of writing a feature about, say, lawyers who practice along Queens Boulevard is complicated for the *Times*: Upmarket readers in Manhattan, let alone Scarsdale and Chicago, may not care about Queens.

Frankel's solution is forthrightly liberal: It's the *Times*'s "obligation," he says, to tell the affluent and the decision-makers about the city and its working class and underclass. "We may not be telling Harlem about Harlem, but we can tell Wall Street and Washington, where we are read, about Harlem." He adds, "My heart is in that unique mission of the *Times*."

In recent weeks, he's extended that mission into the paper's hiring practices. Frankel has ordered that for every two new people hired on the news staff, one must be black—a move that has led to some misunderstanding. "I'm not saying we must go out and find a black food writer," he explains. "I am saying we should draw up a list of all available jobs, find good black journalists, put them on the list, and hire them as jobs become available." He is doing this specifically for black journalists; later, he might add Hispanics or Asians. The plan, he says, has nothing to do with any federal or state law and everything to do with his vision of the role of the *Times*. "I was born in Europe, and so I have a different perspective from a native New Yorker. I am a Jew, and so I have a different perspective from a Catholic. That's why we need them all, because different perspectives will give us a better paper."

With race, as with women, more voices and different voices, and more shared authority, all contribute to a happier, more creative extended family—in theory.

AT A MEETING WITH THE PAPER'S ARTS CRITICS, HE URGED MORE REPORTING ON WHO WAS NEW AND WORTHY.

FRANKEL ALSO TAKES THE ENLIGHTENED POSITION on *Times* arts and cultural coverage. While many *Times* readers—including some of the paper's editors—may hold comfortably conventional views, the *Times* also has its "obligations" for their cultural well-being. Consequently, the paper must pay attention to the avant-garde and to "music no one can hum." At a luncheon meeting with some of the paper's critics and cultural writers not long after he took over, Frankel urged more reporting of who was new and more attention to artists worthy of encouragement, according to one participant. This critic adds, "It sounds simple, but it was very different from before. Abe had his own opinions and his own agenda."

Some of the differences may reflect social styles. Rosenthal has friends and favorites all over New York, and as editor, he got around a lot. Frankel has been somewhat less of a public figure, in part because his late wife, Tobi, suffered through a long battle with cancer.

When Frankel got the job, much of the early speculation centered on possible changes in the paper's political orientation. In fact, the *Times*'s "ideology" isn't very different today. Punch Sulzberger no doubt understood that when he appointed the new editor. Rosenthal may have grown more conservative in the course of his career, but as he once said, he is a "bleeding heart" conservative.

Officially, the *Times*'s news pages and editorial pages are edited separately—church and state. Frankel, however, came over the wall after a decade of editorializing and can hardly claim to be empty of opinions. But where you stand determines what you see in the paper. The current political test is Latin America. Conservatives think the *Times*'s coverage of Nicaragua has been pro-Sandinista and nasty to Colonel North. On the other side, Alexander Cockburn keeps what amounts to a Shirley Christian Watch, analyzing the *Times*woman's alleged "disgusting apology for fascism in Chile" in the July 18-25 issue of *The Nation*.

More than anything, Frankel's *Times* is an Establishment paper interpreting the Establishment for Establishment readers—still. And increasingly, the *Times* may be shaped by a new class of light readers and non-readers.

For all its great editorial and financial successes over the past decade, the *Times* must worry about its future.

Prudence, as well as history, demands it. As recently as the mid-sixties, the paper actually lost money, according to one executive, who asked not to be identified. The executive says that in 1975, during the city's fiscal crisis, the paper's net profits were no more than \$2.5 million, less than the net earnings of the parent company's modest group of three Florida papers. Since then, the Times Company has diversified at a quickened pace and become the current *Fortune* 500 conglomerate: 35 regional papers, principally in the Southeast and California; ten periodicals, including *Golf Digest* and *Family Circle*; five television stations and a fast-growing cable-TV operation in New Jersey; and Canadian newsprint operations.

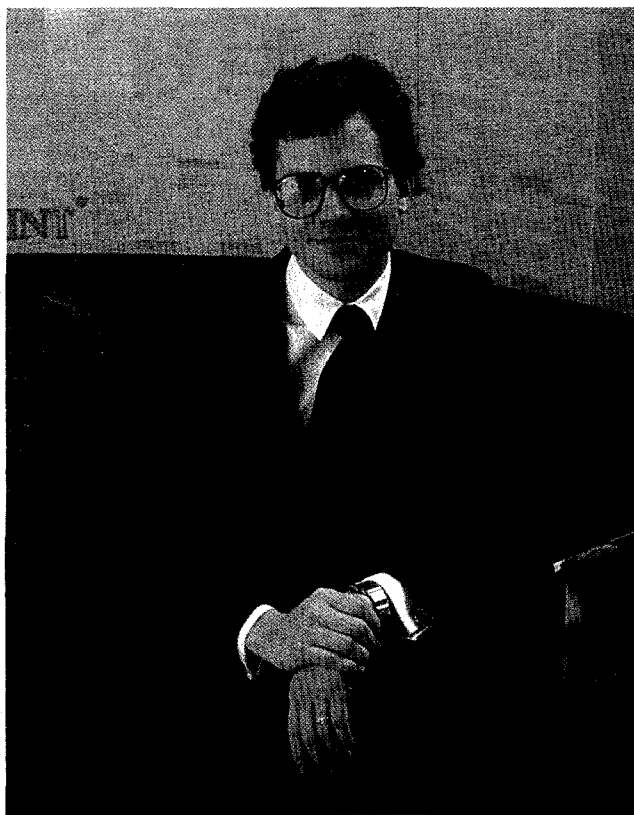
ASSURED BY THESE PROPERTIES OF LONG-TERM survival even in the event of a New York newspaper strike, *Times* management has been able to negotiate new technology concessions and what publishers call "flexible" manning arrangements (that is, work rules favorable to management). In 1986, the Times Company as a whole reported revenues of \$1.6 billion and net income exceeding \$132 million. The *Times*'s crisis years, like New York City's, are behind it.

The current outlook is judged to be so good that Punch Sulzberger, who turned 61 in February, has gradually begun to shift

from his full-time role at the paper. He became chairman of the board of the Metropolitan Museum in May and was elected the same month to serve as vice-chairman of the American Newspaper Publishers Association. His son, Arthur O. Sulzberger Jr., 36, now has the title of assistant publisher. "Young Arthur"—attempts to pin the name Pinch on his lean jogger's frame are being resisted—has been learning every phase of the *Times*'s business in preparation for taking on the publisher's job, probably within the next four years. Just as Frankel sends memos to his staff, so, too, has young Arthur begun sending notes on what he has read in the paper to Frankel and Gelb, a practice that suggests a strong activist publisher's regime.

Through a carefully designed stock arrangement announced a year ago, Punch Sulzberger made sure that there would be no unseemly money fights among the extended Ochs-Sulzberger family and no danger of the family ever losing control of the paper to outsiders. He, his three sisters, and the thirteen children and nine-

Just as Frankel sends memos to the news staff, Arthur O. Sulzberger Jr. has started sending notes to Frankel.



THE FUTURE PUBLISHER.

"PROSPERITY HAS CREATED ITS OWN DEMANDS FOR MORE ADVERTISING, MORE CIRCULATION," A *TIMES* MAN SAYS.

teen grandchildren (at last count) would not reprise the bitterness of the Bingham of Louisville.

STILL, THE *Times* HAS TO BE CAREFUL. IT IS ABOUT TO spend \$400 million on a new printing and distribution plant in Edison, New Jersey, the company's largest capital investment ever. Most of the money will come from retained earnings: A wealthy *Times* has no need to borrow. The plant is needed, as a senior *Times* man says, "because prosperity has created its own demands for more production, more advertising pages, more circulation." The *Times* says it wants to use the new plant to print the advance sections of the Sunday paper, such as "Arts and

would mean that the Sunday *Times* and its money-making magazine, real-estate section, and classified-ad pages could be expanded still more ("They're platinum mines already," a *Times* man claims). The new production facilities also give the *Times* the chance to publish more than the four current daily sections. Farther along the twenty-first-century curve would be daily zoned editions (the city, Westchester, Nassau, and such), and more magazine-type Part 2s.

If the *Times* does go to full color and more sections, it won't necessarily be for news purposes but because the advertisers want it, and sooner rather than later. Color, for example, could be introduced first from the advertising pages to the news pages, and then within the news pages, from the back forward—starting with features and working toward page-one news photos.

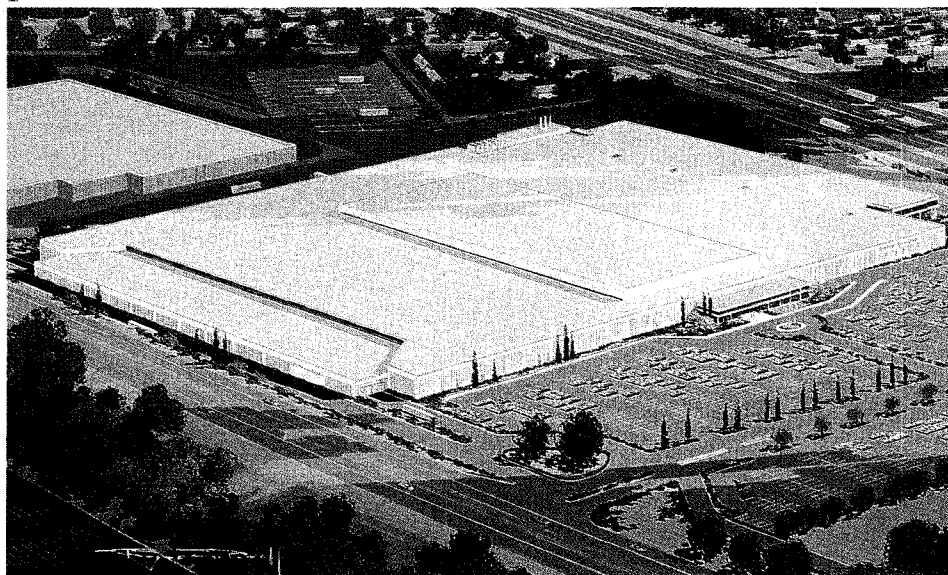
The *Times*'s major advertisers, such as the department stores, want both colorful advertising and the more prominent display spaces that new sections provide. The young targets of advertising constitute the Establishment-to-be, and they have grown up in a world of color and compact news on TV and in magazines. Today, they can buy quick-read, color-filled dailies—Gannett's *USA Today* nationally, and the *Times Mirror*'s New York *Newsday* in the *Times*'s hometown. *USA Today* will be five years old next month, and is expected to begin turning a profit by the end of this year. New York *Newsday*, started two years ago, has gradually increased its city circulation to 135,000.

Will the *Times* win the new readers of the 1990s and after? *Times* executives and editors may have seen the future, and

they are uncertain that it works. In recent months, they peered through one-way mirrors at focus groups of nonreaders, convened by *Times* planners to get a clearer line on the media habits of the new audience. The news from the sessions has not been all that encouraging for the continued existence of *Times* traditions. The paper's orderly procession of foreign news early in the front pages—for decades a signal of the *Times*'s seriousness—is off-putting to some. The paper's size challenges others—"our bulk problem," Frankel acknowledges. A computer programmer, returning from a business trip, can be intimidated by five days' growth of *Timeses* at her apartment door; she may just cancel and scan *USA Today* on the plane.

Frankel admits he's not sure "how some people read the paper." He's sure it's not the way newspaper editors do. The focus groups have been helpful, but he was already aware of the way the times are, and of the way the *Times* must be. "I guess, like Woody Allen, I associate black and white with quality," he says. But his obligation is to continuity: "If the whole country goes gaga over color weather maps, well, then..."

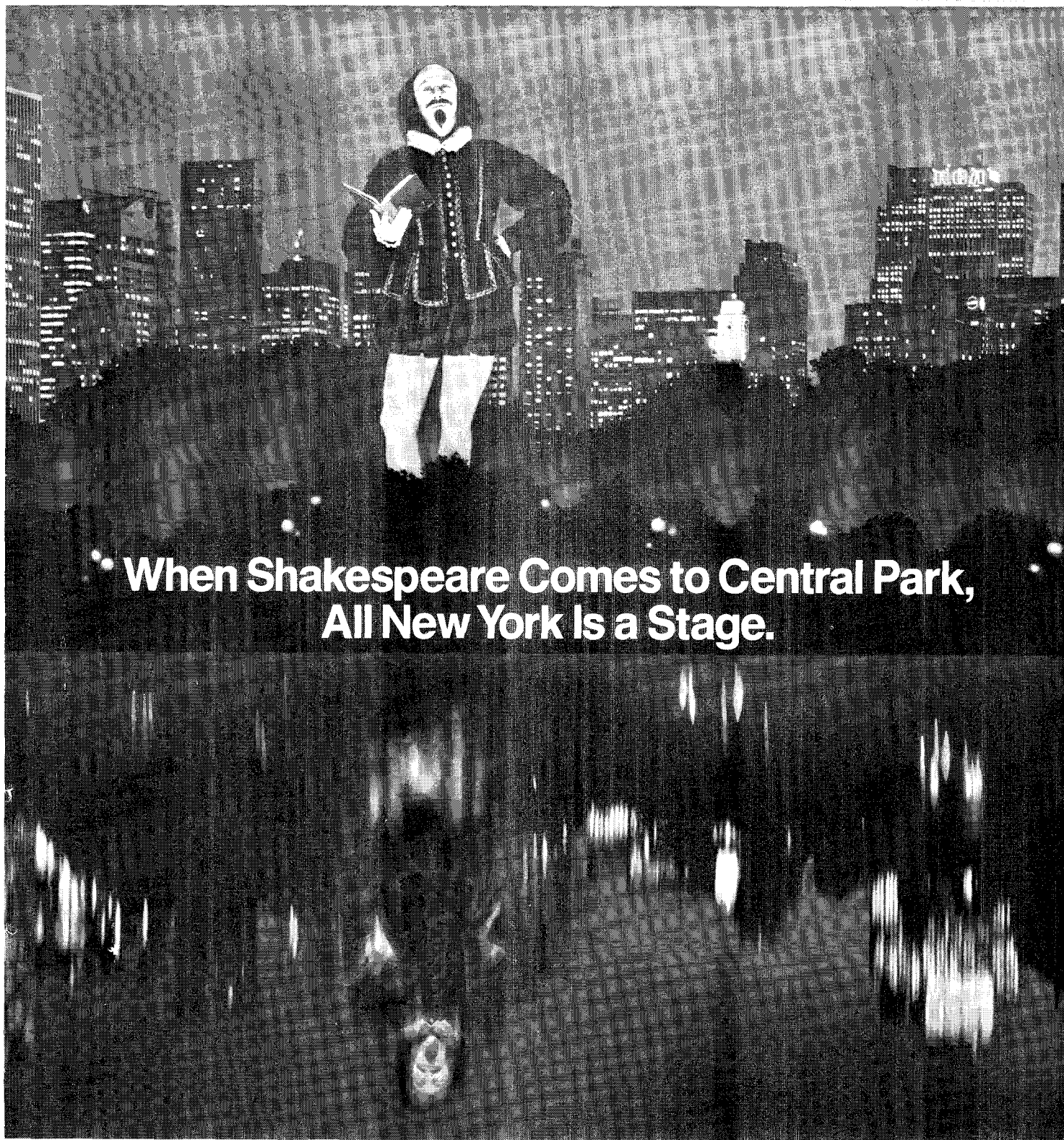
Though the new, \$400-million plant will provide more flexibility in printing, *Times* officials insist there's no plan at the moment to use color in the news sections.



THE PROPOSED EDISON, NEW JERSEY, FACILITY.

Leisure" and "Travel." (The Sunday magazine is printed by an outside contractor.) The new plant will also permit color in the advance sections. Walter Mattson, the chief operating officer of the company and a shrewd long-range planner, says the *Times* will continue to print daily and Sunday sections at the newspaper's headquarters on West 43rd Street and at the existing plant in Carlstadt, New Jersey. There are no plans for color in the main Sunday news section, he adds.

But other New York newspaper executives claim to see the larger patterns behind the *Times*'s move. A second \$400-million-plus printing plant has been authorized, though not acknowledged or announced. By about the year 2000—well into the reign of young Arthur—all the *Times*'s printing operations could be relocated outside Manhattan. Ideally, there would be four new production centers—two plants in New Jersey, one in Westchester, and one on Long Island. This would ease the difficulties of distribution from within the city; it would also ensure greater production efficiencies (more work concessions from more pliant unions). New plants and increased capacity



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*After a plane crash,
a father and daughter spend
36 hours in the ocean,
desperately trying to swim to
Haiti and save themselves
and their companions*

LOST^{AT}SEA

BY FRANCIS B. RANDALL

M

Y DAUGHTER Ariane has always loved the water. We can see it from the windows of our Upper West Side apartment, but Manhattan is not a good place for swimming. So, earlier this summer, just after Ariane had completed the ninth grade at Hunter College High School, I promised to take her for a week of water sports at a Club Med somewhere. My wife, Laura, a professor of economics at Hunter College, was working and couldn't come with us, and my fifteen-year-old son, David, wasn't interested.

Normally I'm not, either. I am a professor of Russian history

at Sarah Lawrence, 55, fat, and out of shape (actually, I've never really been *in* shape). I've done some swimming and hiking, but overall, the greatest test of my endurance has been sitting through boring academic meetings. Still, I was glad to pore over the Club Med catalogue with Ariane, who was about to turn fourteen. Eventually she picked a Caribbean resort village called Magic Isle, because it had the waterskiing and snorkeling she wanted and because it was in Haiti, an extraordinary land that neither of us had visited.

On Saturday, June 27, we flew to Port-au-Prince and were bused to the Club Med village, 45 miles north of the capital. There followed a week of sheer hedonism—glorious eating, languid sunbathing, plenty of water sports. Ariane water-skied to her heart's content, and we snorkeled all over the coral reefs.

The real Haiti was walled out on land, but sometimes it drifted past by sea—solitary fishermen in small dugout canoes, crews of four or five rowing or poling small boats, crews of a

dozen straining at large broad-beamed sailing ships. At the time, Haiti was undergoing yet another crisis. A government decree on elections had provoked strikes and violence. Roads were barricaded. A general strike started two days after we arrived.

Club Med was filled with rumors—never hard facts—of stonings of policemen, attacks on foreigners, young men burning themselves alive. On Thursday, five days after our arrival, the airlines halted flights from America to Haiti. On Friday, we heard rumors that Club Med had asked for police protection but had been refused.

On Saturday, our week at Club Med was up, but our flight home had been indefinitely postponed. The Club Med manager offered to let us stay free at the village. Alternatively, the club had chartered a plane from the Dominican Republic to fly us there and then home. Ariane wanted badly to stay. Out of prudence and fear, I decided to get her out of the country. It seemed to be the careful thing to do.

THAT MORNING—JULY 4—ARIANE AND I SPENT A FINAL FEW hours in the water (we thought), and then twelve of us left for the airport in Port-au-Prince. Club Med sent us off with champagne, and we encountered no barricades on the way. But at the airport, there was no chartered plane—it had developed engine trouble. We headed back to Club Med, but halfway there, we met the manager, who told us that the club had chartered four small planes to

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THE CRASH: When I woke, we were only a few hundred feet over the moonlit sea. Warm, steamy air was pouring into the plane. "We're running out of gas," said Ana. "We're in trououououable!"

fly us 175 miles east to Santo Domingo, the Dominican capital. Back we went to the airport.

MOST OF THE LUGGAGE was loaded into one plane. The twelve of us were distributed by fours into the other three. Ariane and I were put together with two women we'd come to know at Club Med. Delia Clark, in her late thirties, was gracious, self-possessed, and very trim and youthful. She was divorced, and she'd come to Club Med with her seventeen-year-old daughter, Krista. Two sons had stayed home in Connecticut. For some reason, Krista was assigned to fly out on another plane—which saved her life.

Ana M. Rivera, 40, was a New Yorker of Puerto Rican descent. She had dark hair, a full figure, and a lively spirit, though a car accident last year had left her with a back condition. She had signed up for Club Med two days before the flight down. Now she had to get back to New York to start a new job as a reading teacher with the New York City Board of Education.

The four of us clambered into what Ariane called "the dinkiest plane in the world"—a six-seat Piper Seneca. I chose one of the backward-facing seats, partly for safety but chiefly as a courtesy, since

most people hate to sit backward. That is one of the reasons Ariane and I are still alive.

The pilot, a small Dominican man named Elias Katime, fussed, checked, and then climbed into the cockpit. He did not seem in the least drunk, disordered, or in any way out of sorts (we were closely questioned about it afterward). He had just flown his plane without incident from Santo Domingo to Port-au-Prince.

We took off at 8:36, after dark. I had a premonition that we would all be killed, but that means absolutely nothing, for I have always had a premonition that we would all be killed whenever I have taken off in any plane, large or small, since I first flew, in 1953.

We circled the city and went east, then south, then north, then west. I could tell our direction from the lay of the lights on the ground and from the position of the Big Dipper and the polestar. We continued going west and northwest—directly away from our goal, Santo Domingo. I tried to get Ana Rivera to question the pilot in Spanish, but he was reluctant to answer. We turned around the right way, but then turned back. Perhaps we had to get through a low pass to the west to get over the ocean to head east. I should have been more persistent in checking, but it had been a long day, the cool air on high was delicious, and the vibrations of

the plane were soporific. After an hour or so in the air, I dozed.

An hour later, I woke up. Warm, steamy air was pouring into the plane. We were only a few hundred feet over the moonlit sea, and we were going in circles around a freighter. I asked Ana to question the pilot. She already had. She was leaning over with her elbows on her knees and her head in her hands. "The radio isn't working. We're running out of gas," she said. "Oh, God! We're in trououououable!"

A ghastly feeling took hold in the pit of my stomach. The pilot and a control tower exchanged interrupted words in Spanish. We're all dead, I thought, but I've got to try the last faint chance to save Ariane. I had her unbuckle her seat belt and sit on me, facing away. I cradled her with my arms and legs, her head against my shoulder. This was for safety, but I also had the sense of going through the posture and motions of a mother giving birth. (I have something of that feeling in the pit of my stomach as I write this, less than a week later.)

A minute before the crash, the pilot suddenly tossed me his life jacket. He thereby saved both our lives. I automatically put the jacket over Ariane's head and neck. We groped for other life jackets. Only Ana found one. We were spiraling down to the water. I held on to Ariane. She said later she thought she'd survive the crash.

"I love you, Ariane," I said. "Hold on!"

"I love you, too, Daddy!"

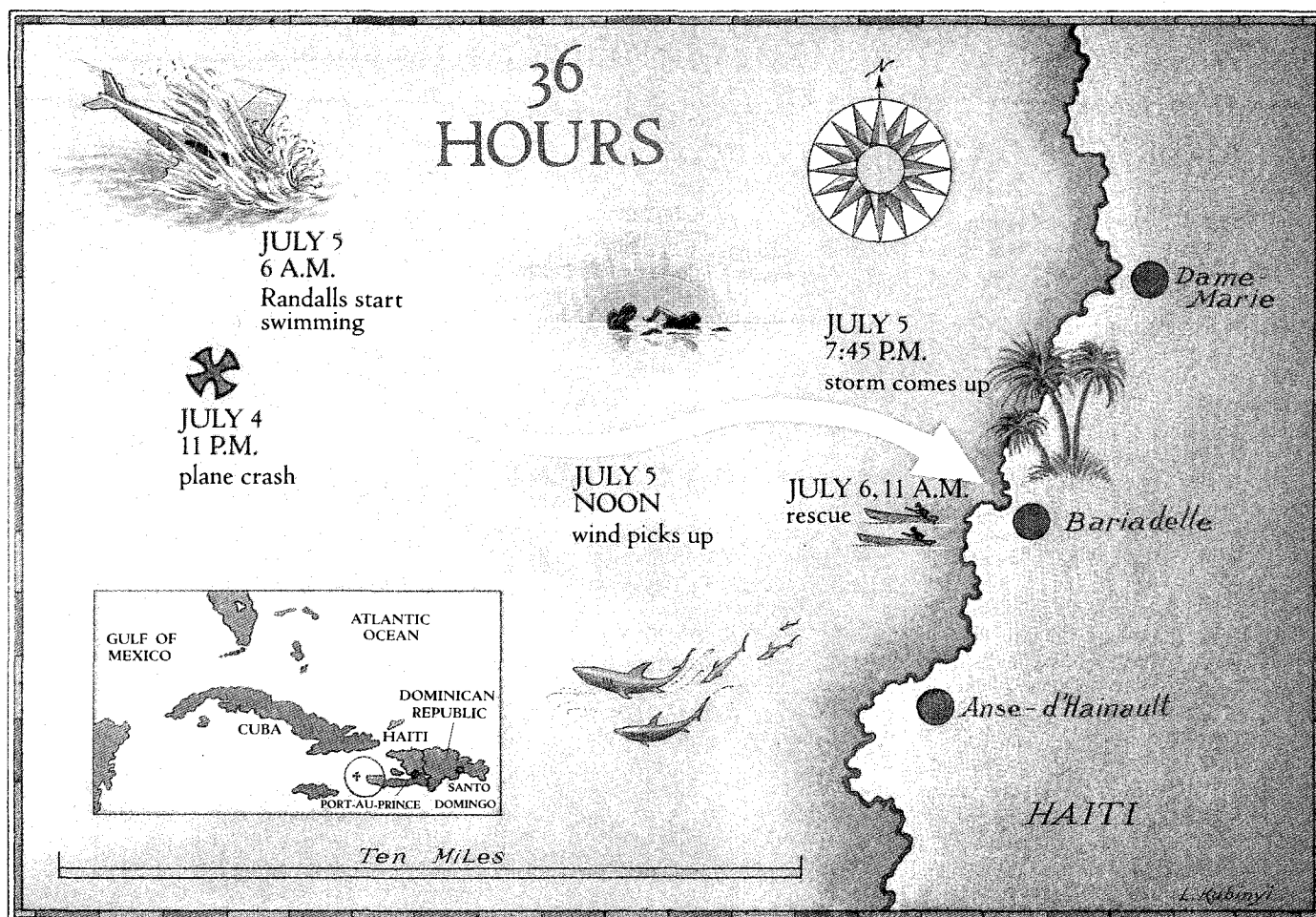
The pilot yelled, "Mayday! Mayday! Mayday!"



RESCUED!: Randall and daughter Ariane in Haiti.

THERE WAS A TERRIFIC CRASH as we hit the water at perhaps a hundred miles an hour. My mind raced: So-this-is-death-it's-just-like-life-my-God-Ariane-is-moving-she's-still-alive! No flash of ecstasy in my life has ever been greater. The door and side of the plane had broken open with the blow, and water was pouring in. "Ariane, get out fast and sit on the wing!" I yelled.

To my delight, she climbed out with uninjured liteness. I followed and then turned to help the women, who were on the other side. They were coming out quickly on their own. The pilot was slumped against the dashboard, bloody, neck broken, pretty clearly dead. Whatever the cause of his gross misdirection,



THE LAND AND THE SEA: Where the plane went down, and the route to safety.

Elias Katime had circled that ship to attract attention, had set the plane down as well as possible, and—probably knowingly and heroically—had sacrificed his life to save ours.

We were out of the plane in perhaps fifteen seconds. I'd had faint hopes that the plane might float, an ark of salvation. But we had to jump free as it sank in another five seconds. Now we were alone—four people with two life jackets in the great dark sea.

THE TWO WOMEN WERE SWIMMING off—rather briskly, in view of their condition—to reach the freighter. The problem was, none of us could see a freighter. I was able to persuade them to stop, and Ariane and I caught up.

For a moment, I took stock. Before the plane crashed, we'd had to do everything with desperate speed. Now the infinite slowness of things was going to be the problem. How were we physically? Ariane said she'd bumped her head, but my fears of a concussion proved groundless. She was physically as sound as a nut. I had a number of cuts and bruises, chiefly a bleeding gash on my chin, where Ariane's head had hit me in the crash, and a mas-

sive bruise along the back of my right calf. Delia had a number of cuts, but was bleeding mostly around her nose, which may have been broken. Ana, although she, too, had been sitting backward, was the most seriously hurt, with open cuts around her eyes, probably a broken left arm—it hurt her a lot to move it—and, it became clear, a concussion. She often forgot what she had just said and that there had been a crash. We were all outwardly calm, whatever we were feeling within.

We were lightly dressed and equipped. Ana was in a tan suit, Delia in a blue patterned dress. Ari had on a bikini, two shirts, shorts, and Chinese slippers. I shucked my waterlogged trousers and heavy shoes and was left with a shirt, underpants, and socks. Ari had a waterproof watch with a night-light—whatever else, we would know what time it was. Ari and I, who are quite nearsighted, had lost our glasses. Ana was wearing a big inflatable life jacket, Ari a smaller one. Both life jackets had inflated outside the plane when Ana and Ari pulled the strings, and the two were sufficient, it turned out, to support the four of us. Delia had brought out a plane seat, but it soon became waterlogged and sank. The two life jackets, to my delight, each had a

small but quite bright light, which lasted and lasted. Were anyone around, I thought, we'd surely be seen.

Without much confidence, I tried to take charge. I recited the positive factors: We were all alive and none of us was too seriously hurt. (The sea is somewhat anesthetic.) The Caribbean was about 80 degrees Fahrenheit, so we weren't quickly going to lose body heat. (In the waters off England, or even off Long Island, we'd have been dead in hours.) We had circled the freighter at least twelve times and must have crashed within a mile of it. Someone aboard must have seen the plane go down and would probably send a boat. Just before we went down, the pilot had talked to land; something might have got through. In any event, we'd be missed and a search would be made. That was our best chance. We shouldn't waste energy swimming toward anything in the dark; the chances were great that we'd go in the wrong direction. I could see the blurry stars. North was clear enough, but where was land? At dawn, we would probably see it and maybe swim for it. Meanwhile, we should stay together, resting on the life jackets, and see what happened.

I omitted sharks from my discussion, though I was sick with fear of them, and

FAR FROM SHORE: *We had no hope, but I had to act on every chance that might save Ariane. Why wasn't I panicking? Bravery comes from natural bent, but also from practice. I had neither. It must be shock.*

so was Ariane. Even as a small child, she'd been fascinated by them. Her first movie was *Jaws*, and she'd loved it. In aquariums, she'd click her teeth back at the sharks. Her knowledge of them didn't cheer her up here. She told us not to splash as we swam. It might sound like a wounded fish to "fins" or "the wrong kind of fish"—our euphemisms. Both Ari and I knew—but didn't say—that three of us were bleeding, and that a shark doesn't have to blunder on a human in the murky water. All it has to do is cross an even faintly bloody trail as much as a mile away.

As I talked to my companions, I was calm, reasoned, and partly convincing, though not to myself. I knew we had no hope, but I had to act on every ten-thousandth of a chance that might save Ariane. I had to turn myself into an Ari-saving machine. Why weren't we panicking? Shock? Or did those three have more character than I could hope? Why wasn't I panicking? Bravery comes from natural bent, but also from practice. I had neither; it must be shock, I thought.

AND SO WE TROD WATER OR swam gently toward the polestar, from the time of the crash—about 11 P.M. by Ari's watch—until dawn, seven hours later. The chief physical discomfort came from tiny snails that stung us and gouged our flesh if we didn't brush them off. The night sea was fairly calm. Within the first hour, lights began to move on the surface of the sea. They were blurs to Ari and me, but to Delia they seemed like boat lights getting closer. I actually experienced hope. But over time, the lights got no bigger and then faded. That was cruel. Hours later, another bright light shone above the waves. It seemed to rise higher—nearer?—until it rose too high. It was the planet Venus. That was more cruel.

We talked to one another off and on for seven hours. I tried to cheer Ari, but how do you cheer an intelligent girl in such a situation? "I'm here, Ari. I'm going to stay here. We survived the crash, Ari. The rest may be easier. I love you, Ari."

"I love you, too, Daddy. Stay with me, Daddy. Let me touch you, Daddy; it helps."

We all held onto one another all night long. The problem was to find a position that didn't push those with life jackets

below the surface. Arms around the waist proved best, with changes at intervals to avoid cramps.

"Daddy, I'm frightened. I'm trembling."

"That's natural."

"I'm trembling, too," said Ana. "How did we get here in the water?"

"Daddy, I'm all tense in my stomach. I'm going to throw up."

"Go ahead, Ari. You'll feel better afterward."

She did throw up and did feel better. She threw up a dozen times that night—from fear, mainly, but also from seasickness caused by the gentle but agitating waves. I often reminded Delia that her daughter Krista was on another plane, safe. I tried to persuade Ana that the Board of Education would hold her new job for her. Sometimes we talked about the annual reunions we'd have if we got back. The professions of love between Ari and me broadened into love all around—not insincere under the circumstances. Silence came at last. And then: "Daddy, I'm afraid. Are we going to make it?"

"We're all afraid, Ari, but we have a good chance."

And in a different mood: "Daddy, if we get back, can I have a later curfew?"

"Yes!"

Like the French knights in *Henry V*, I thought over and over again, Would it were day.

DAWN BEGAN SLOWLY ON Sunday, July 5, but by six, beautiful orange-pink clouds stretched to the east over a line of mountains. To the east. We couldn't be south of the Dominican Republic; we had to be west of one of the two western peninsulas of Haiti. How far? Our lives depended on that. If we were as close as 4 miles, we would all be saved; if we were as far as 30 miles away, we were doomed. I squinted in my nearsightedness. I could detect a lowland, projecting much nearer than the mountains. I hoped it might be only six miles.

We had a choice. We could continue floating together. It was now day, and a search might be under way. If the people on shore had any idea where the plane had gone down, we might be found on this clear day. (As it turned out, the pilot's radio distress message had been passed to the U.S. Coast Guard, which started a magnificent, high-tech search—

but the search was concentrated over 300 miles to the east, where the plane would have gone down if it had been on course.)

On the other hand, it would double our chances for Ari and me to try to swim ashore to get help. That made sense, but it involved the terrible step of leaving Ana, who couldn't really swim with her broken arm, and Delia, who couldn't swim well anyway. We discussed the options from all angles. I was for separating, and Ari strongly agreed with me. Delia agreed reluctantly, Ana still more reluctantly, if at all.

If we were going to swim for it, we had to start at once, while the sun was still low. We had already spent seven hours in the sea without a drop of fresh water. (To drink a great amount of salt water is certain death.) If we didn't make shore today, I knew that dehydration and exposure would rule out any effort tomorrow.

Day and the sight of shore made us much more cheerful, as did the knowledge that sharks are less active by day. (So were the biting snails.) We said goodbye to those gallant women whom we had come to know and love so intensely during the seven hours in the sea. It was the most rational plan—but the thought of it now makes me cry.

IHAVE ALWAYS BEEN A SLOW BUT steady and persistent swimmer—and Ariane proved even more dogged. Adrenaline gave us more energy than we had ever had before. Still, I was fat and 55—and too slow. If the shore had been four, six, or even eight miles away, our rational plan would probably have worked. We would have made shore that day and been able to start the search in time to save Delia and Ana. But the shore was ten miles away, and we couldn't make it.

Things began promisingly. We swam splendidly, hour after hour by Ari's watch. We used the breaststroke, slow, steady, and energy-conserving. You can't do the crawl for long in the sea, especially without goggles. We started by swimming separately, though close. Ari was strong, but eventually she needed rest, so at intervals we took breathers.

After a while, I swam and Ari held onto my shirttails, kicking her own way. To carry her for miles on land would have been impossible, but pulling her in the water cost little more effort than swimming by myself. Often I swam and Ari held onto my shirt with one hand while stroking with the other. She got sick only

once, though she still needed cheering.

"Daddy, I'm afraid."

"You know there are nowhere near so many fins by day."

"Daddy, are we going to make it by night?"

"Ari, we have a very good chance."

"Daddy, I love you."

"Ari, I love you a million, billion, trillion times."

"You're the best daddy in the whole wide world, and if we get to shore, I'm going to tell you all about it. *Mwa*" (a loving syllable Ari invented for bedtime ten years ago).

"*Mwa*, Ari."

Perhaps we made a mile an hour that morning. I astonished myself with my strength in swimming and my insensitivity to hunger and thirst—and I was astonished by the same qualities in Ari. We were afraid and in mortal danger, but not in pain. Swimming was almost fun. I exulted in the strength of my arms—and my injured legs didn't do badly. I had the arrogance to quote from Tennyson's "Ulysses":

Though much is taken, much abides; and though

We are not now that strength which in old days

Moved earth and heaven; that which we are, we are;

One equal temper of heroic hearts,
Made weak by time and fate, but strong in will

To strive, to seek, to find, and not to yield.

Toward noon, a fresher breeze came up, stirring higher waves—not a disaster but a slowing, with salt water slapping more frequently into our eyes. We must have gone more than half the distance by then. I could now see individual trees on shore, which was very encouraging.

"Daddy, are we going to make it by night?"

"We have a better and better chance with each stroke. Each stroke goes one foot, a foot and a half, sometimes two feet. You can tell by the bubbles."

A thousand strokes, 10,000 strokes, 20,000 strokes. But it was cruelly long. Many things drove us on.

"We have to get back for Mommy and David."

"We have to get back for Grampa Bernie's eightieth-birthday party next week."

I had to get back for Ariane. Save her, Lord, and You will save both her and me.

Lesser things also kept me going. When I left New York, I was playing a prolonged strategy board game, *World in Flames*, with David and a friend. I had to get back to finish it; I planned some moves. I was scheduled to teach a special freshman course at Sarah Lawrence this fall. It would be terribly hard for the dean



LOST: Ana M. Rivera and Delia Clark stayed behind.

to find another teacher at this late date. I was also supposed to teach a new course on religion and history with a colleague; I couldn't leave him in the lurch. I thought of another colleague who doesn't care for me; if I save Ariane, I thought, even he will grant I've done well. I was still thinking I was going to save Ariane. When we finally get to shore, I thought, I'm going to sing the "Colonel Bogey March," that symbol of the triumphant vindication of traditional values, from *The Bridge on the River Kwai*.

A freighter crossed our path—discouragingly far ahead. But if we swam another mile, we'd be right in the path should another freighter pass. We thought that Laura and David must have been told by now that we were missing. (In fact, because of poor communications with Haiti, they found out much later.) We had to get back to relieve them. We *had* to get back to start the search for Delia and Ana. We swam another mile. A sailboat crossed up ahead, too far away to see us, but rather close to shore, we thought.

WE WERE CLOSING the distance, but I was weakening. (The endless calculation of our progress was utterly obsessive when we were in the sea.) I wasn't feeling thirsty, but I was being weakened by thirst, hunger, effort, and exposure to salt water. My lips and tongue were whitened and swollen to grotesque sizes. I couldn't close my mouth. My hands were a ghastly, unnatural white. Ari was better off. We weren't then conscious of the ravages of sunburn—not only on our exposed heads but also on our arms and legs underwater.

I was still swimming with Ari in tow most of the time, but by late afternoon, when she swam by my side or independently, she was beginning to swim faster than I. We went more and more in tandem. When the waves slapped my eyes shut, I increasingly turned in the wrong direction. Ari would sweetly correct me—and sometimes I had the viciousness to snap at her for that.

We came within a mile of shore in the late sun. The point to aim at was clear and beautiful in the slanting light. So were the white sailboats and motorboats at anchor in the harbor by it. Both of us could see them and strained for them—except that they weren't really there, we now know. They were a shared hallucination. The shore was real, though, and the sun was sinking. We were within a half-mile. We had swum for all our lives all the long day, fourteen hours. We *were* going to make it. Ariane was going to save her daddy.

Suddenly, at about 7:45, a squall, a terrific thunderstorm, blew up off the shore. Ari was a hundred feet ahead of me, and I couldn't catch up. She wanted me to reach her. She shouted "Daddy!" in a frightened, heartbreaking way. The storm raged, with lightning, thunder, wind, and rain.

I couldn't open my mouth to drink it because of the waves. Six- and eight-foot waves hit me like trucks. I knew I had to keep my back to most of them. I might go under, but I'd be less likely to break my neck. Any single shock I could withstand, but two quick waves in a row were a mortal peril, because I couldn't clear the salt water from the first out of my mouth before the second hit. I almost drowned dozens of times. It was the

LEFT BEHIND: *Swimming ashore to get help was the most rational plan, but what of Delia Clark and Ana Rivera, in the awful lonesomeness, the heartless immensity of the sea? My God! Who can tell it?*

worst danger from the sea itself during the whole ordeal.

How could Ariane survive it? She just wasn't *big* enough, I thought. The storm blew over in 20 or 30 minutes. But where was Ariane? By now, it was dark. I couldn't see her. My high-pitched shrieks—our prearranged signal, most likely to carry in the gurgling sea—elicited no response. I combed the area, though not very effectively. No Ari. After all this, I had lost her. The worst had happened. Ariane had drowned.

I had *almost* done it, I thought. We had come within a half-mile of shore. We had come within a half-mile of saving ourselves and starting the search for Delia and Ana. I had done the utmost that my intelligence, knowledge, will, and strength could do. I was almost a hero, almost the father of a hero-daughter. I had given my all—more than my all. It had not been enough.

Nothing mattered now. That, at least, was a relief. It was dark. We had been in the sea for 21 hours. I was certain I couldn't last another night. Anyway, I didn't want to outlive my Ari. Still, I thought, Ari had the life jacket; maybe. . . . I decided that I should try to get to shore to tell people that we had not been killed in the crash but that Ariane had fought for life heroically all night and all day. So once again, I set out for shore, a dark line visible beneath the moonlit clouds.

Although I didn't know it, Ariane was alive, somewhere nearby. "I figured he was somewhere out there, and that he'd want me to swim to Haiti," she said later. "I tried to do that."

By then, the sea was filled not only with beautiful yachts but with tall, delicately lacy structures like oil derricks and with Victorian summer houses and flashing lights that shot from place to place. My mind's gone, I thought. Maybe I should spend some of my last minutes investigating one of these will-o'-the-wisps. Grimacing people posed on the latticework platforms and disappeared as I approached. I tried to see if I could summon up visions at will. I wanted to summon up Ariane. I couldn't. Oh, well, the shore.

The problem was that the shore, too, kept disappearing and then reappearing in the opposite direction, while ghostly white clouds in the shapes of giant ducks, penguins, and geometric forms danced above me. For half an hour, another, lesser thunderstorm pounded down. So

what. The shore. I didn't even know where it was. So what. A mildly interesting psychological condition, I thought—hallucinating while knowing that I was hallucinating.

I decided to rest for the night. I knew I was at the end of my strength. The thought of how easy it would be to end it all by diving and swallowing water was helpful in putting it off a bit. The biting snails came back with the night. Better snails than sharks. Anyway, I'd ceased to care about sharks. Ari was dead, after all. Sharks would be a painful but interesting last experience. They bite into a leg and shake their heads from side to side to wrench it off.

BOTH ARIANE AND I SEEM TO have slept that night, which must have saved us both. How did we sleep in the open sea? Ari had a good life jacket that kept her head up. I didn't have a life jacket, but I had my fat. The fat had slowed my swimming, but it had made me buoyant and greatly increased my endurance. Now I floated on my back from profound exhaustion and went to sleep. A wave would break over my face and wake me up every minute or so, but that left time for many short intervals of saving sleep. If I had been as slim as my wife, my doctor, and my friends think I should be, I'd be dead.

With sleep came the next stage of mental disintegration—mixed dreams and hallucinations without my knowing what was what. My mind and will had lasted at most 21 hours, not even 24. I was in a nice hotel on shore run by a nice fat man named David. Ari was there; a soldier had run out and saved her from the storm. They kept serving meals in the pool. Lacy filigree was everywhere. Arabs kept coming up and dumping salt water all over everyone. Some German guests explained that this was an old Arab custom. I got awfully tired of those Arabs.

And as if they weren't enough, a whole village of Africans in dugout canoes suddenly appeared. Why did *they* have to bother me, too? Three dozen canoes? They all shouted at me and at one another, and men in three of them strained to pull me into the biggest canoe. But I wanted to stay in the nice, cool, blue water. What did these Africans want to do to me, anyway?

They paddled me over to another ca-

noe, and there was Ariane, leaning forward and looking very low.

"Hello, Ariane," I said without any real interest.

"Hello, Daddy," she answered dully.

"What are you doing here?"

She didn't really know.

"What time is it?" I asked mechanically.

"Eleven o'clock."

It was 11 A.M., Monday, July 6. During the night and the morning, while we were exhausted, delirious, and asleep, we had somehow drifted with the waves and possibly swum a little toward shore. Haitian villagers had spotted us and come out in their dugout canoes. We had been rescued—after 36 hours in the sea—and we didn't even recognize it.

THE VILLAGERS PADDED US furiously along the sandy, treelined shore to their village. They questioned us in loud, rapid Creole. Ari couldn't understand at all. I couldn't understand much and wasn't much interested in answering. No, we didn't have a boat. No, we didn't come from Miami. The man in the next canoe wanted to know if I had become *fou*. I had, of course, but that stung a little into my consciousness, and I realized that I was being impolite.

I tried to explain in my miserable French that our airplane had plunged into the sea, that four passengers had survived, that the two of us had reached shore after 36 hours, and that two American women were still ten miles out there. That appalled them; many were fishermen who knew the dangers of the sea.

They took us ashore at their village. It was terribly hot in the canoe, and I collapsed into the water again to cool off. I didn't yet know that we were burning with fevers as high as 104 degrees. We were helped into the shade of some palm trees near a hut. They set us first in chairs, and then on mats so we could lie down. We were offered small mangoes. I can't eat them elegantly even at home. My clumsy ravenousness amused the villagers. We were offered sugary green tea. Ari asked if she should drink water that wasn't purified. Yes, she should—all that she could get. They wanted to know if Ariane were my wife or my daughter. They wanted to know if she were a *femme* or a *fille*. The whole village crowded round, their feet a few inches from us. It

alarmed Ari, but even then I knew that this exuberant communal curiosity was not ill will.

A little water restored us quickly. I became aware that Ari was alive and of what that meant, that we had been rescued and of what that meant. But there was no time to exult. I had to talk in my awful French about the women in the sea, about boats to rescue them, about telling police to phone the capital and the U.S. Coast Guard. But there were no seagoing boats in the village, just shore-hugging dugout canoes. There was no phone within 60 miles. Where were we? In the village of Bariadelle, on the westernmost tip of Haiti. Someone bicycled off to the nearest police post.

Several hours later, a police jeep arrived and we were helped into it. I thanked one and all in grand, ungrammatical, sincere phrases. Ari was more pithy in Spanish. The villagers of Bariadelle, remote and poor even for Haiti, had collectively saved the lives and begun the restoration of two utterly helpless, penniless Americans—a moving reversal of what we think usually happens. And all I could do was say thank you in terrible French.

We jolted six miles or so north on a horrible, rutted road along a beautiful shore, the one we had been swimming for. We reached the town of Dame-Marie. The police had a radio and contacted Port-au-Prince. By the next day, Laura and David had heard that we were alive and pretty well, and a search had been started in the right place at last for Delia and Ana.

We were deposited at a French Canadian mission station. Sister Aline Belisle, a businesslike woman of about 50, gave us liquids, a little food (you mustn't overdo it immediately), an initial medical examination, and first aid. Kindly, elderly Brother Laurent Beauregard lent me some ludicrously small trousers. He drove us back to Bariadelle, whose villagers I again could not thank in any real way, and then six miles farther south along the luxuriant mountain shore to Anse-d'Hainault, another town of matting-and-thatch huts. There we were checked into a new concrete hospital, l'Hôpital St. Jean-Baptiste, which had

simple rooms around a flower-filled court.

WE WERE CONSIGNED to the care of a buxom Haitian doctor in her thirties, Dr. Carole Pierre-Antoine, to whose skill and devotion we owe the major steps of our recovery. The hospital lacked screens, working electricity, and running water, but she treated the infections in Ariane's throat, sewed up the gash on my chin (through which I'd lost two pints of

tense concentration of self in the middle of such a heartless immensity, my God! who can tell it?... By the merest chance the ship itself at last rescued him; but from that hour the little negro went about the deck an idiot.... The sea had jeeringly kept his finite body up, but drowned the infinite of his soul.

I had promised God that if He saved Ariane, I'd believe. He'd kept His part of the bargain, but I was still in a state of Dostoevskian unbelief. I'd have to work that out later.

In the morning, our fevers were gone. We would clearly make it. Another kindly, elderly French Canadian, Brother Hervé Trottier, drove us in an "ambulance"—a jeep with a Red Cross flag—60 miles over hair-raising mountain roads, past fourteen barricades set up to enforce the general strike, to Jérémie, a small, beautiful, tile-roofed city on a rocky shore. Here, at last, I could telephone Laura and David in New York to confirm the U.S. Embassy's message a few hours earlier that we were alive.

The next day, a Haitian military helicopter picked us up and flew us to Port-au-Prince. What followed was unreal after all we'd been through: welcomes from Haitian colonels and American diplomats, "debriefings" by the U.S. Coast Guard to find out exactly where we'd gone down, questionings by the Dominican aviation authority and by the pilot's brother to find out what had happened to the plane; interviews by the press and TV; a first-class flight home facilitated by Club Med. At La Guardia Airport, without our glasses, we were slow to recognize Laura and David waiting for us. The head of Club Med in the United States drove us home.

These days, I wake up earlier than Ariane, and each morning I tiptoe into her room to see if she is not a hallucination, to see if she is really there.

The Coast Guard search, begun so late because I was so slow, found nothing. What of Delia Clark and Ana Rivera, in the awful lonesomeness, the heartless immensity of the sea? My God! Who can tell it?

THESE DAYS, I WAKE UP EARLIER than Ariane, and each morning I tiptoe into her room to see if she is not a hallucination, to see if she is really there.

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SAFE AT HOME: The Randalls in New York.

blood), and set us up with intravenous feeding tubes. I'd lost fifteen pounds, and Ariane had lost three. Translations and support were provided by an American nun, Sister Florence Belisle. Crowds of Haitians came into our room to stare and beam at the Americans saved from the sea. Much later, Dr. Pierre-Antoine asked if I'd like anything to eat for dinner. I managed to say, "Ce soir, pas de champagne, pas de langouste." She shook with laughter and declared that I would live.

That night, I resisted the sleeping pills to ponder what had happened. Clearly, during those last fifteen hours in the sea, I had no longer been Tennyson's Ulysses, but rather Melville's Pip from *Moby Dick*, a cabin boy who was swept into the sea from a whale boat and not picked up for hours:

Now, in calm weather, to swim in the open ocean is as easy to the practised swimmer as to ride in a spring-carriage ashore. But the awful lonesomeness is intolerable. The in-

FOUL CHICKENS

HOW DANGEROUS IS THE POULTRY SOLD HERE?

BY BARBARA COSTIKYAN

RIGHT AFTER THE *60 Minutes* segment on salmonella-contaminated chickens in March, people began to panic. Consumers everywhere worried that their recent bouts with stomach flu, the so-called 24-hour bug, just might have been caused by eating infected chickens.

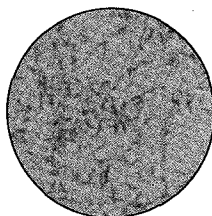
Viewers saw Diane Sawyer at a poultry-processing plant in Missouri where a man claimed he lost his job for refusing to send badly contaminated chickens to a retail market. They learned about some filthy plants in which dead chickens covered with fecal matter were tossed into a crate and shipped across the country, and how U.S. Department of Agriculture inspectors pass on as many as 35 birds in a minute—certainly not enough time to detect bad ones. Dr. Donald Houston, head of the USDA Food Safety and Inspection Service, concluded that more than one out of every three chick-

ens bought in this country are contaminated with the salmonella bacteria.

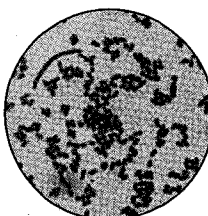
Since the program was broadcast, consumer groups have organized to lobby for stricter inspection of poultry and poultry feed. Some have demanded that the Department of Agriculture attach labels on how to cook and handle chickens, and one has pushed for a boycott of poultry.

Yet salmonellae aren't the only bacteria to look out for. There is also campylobacter (called campy by microbiologists). Both are found in the fecal matter of poultry and wildfowl and are often spread quickly to healthy birds as they peck at droppings or drink contaminated water. The bacteria can also be spread at slaughter time, when the dead bird is hung by its feet and passed through a machine with long rubber "fingers" that pull out the feathers. The plucking is often violent enough to splatter feces all over the chicken.

When a chicken is eviscerated, the



Salmonella



Campylobacter

Photographs courtesy of Dr. Edward J. Bottone, the Mount Sinai Hospital.

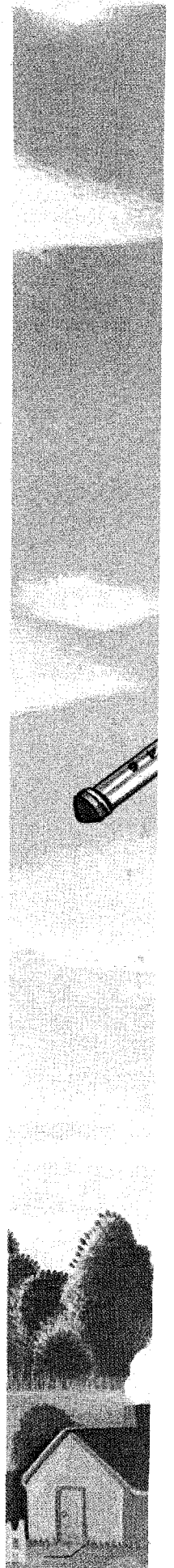




ILLUSTRATION BY JOO CHUNG

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ELECTRONIC REPRODUCTION PROHIBITED

TEST CASE: *Each year, thousands of individual cases and minor outbreaks are never even reported. Unless you have the chicken tested in a lab, you can't be sure if it was actually contaminated.*

heart, liver, gizzard, and neck are put into a cold-water tank that also holds the organs of other birds. Since some of the salmonella and campy survive cold water as well as freezing, healthy parts can be easily contaminated.

IN JUNE, IN THE MIDDLE OF A HEAT wave, *New York Magazine* decided to find out just how contaminated our chickens are. I bought chickens at a variety of supermarkets and butcher shops all over town, and arranged with Dr. Victor Bokkenheuser,

soggy, paper-wrapped packet of the liver, heart, gizzard, and neck. These loose parts were relevant, since they most frequently come from a number of birds and since livers are commonly infected with campy.

At St. Luke's-Roosevelt, Renée Almon, a microbiologist, swabbed the skin of each bird, paying extra attention to the rectal opening. She swabbed the cavity, and the contents of each package containing the separate parts. Each whole chicken was treated as two separate specimens. Both the inside and the out-

heavily contaminated, and others that are salmonella-free. You probably got the salmonella-free flock of the moment." Bokkenheuser also emphasizes that 37 specimens do not make up a scientific study, and says that in another week or month, with more specimens and more testing, he probably would have found salmonella.

Dr. Roy Blankenship, of the USDA Agricultural Research Service, in Athens, Georgia, agrees. He cites the agency's recent test of ready-to-cook chickens all around the country. "Out of 360, 31 percent had campy," he says. "That's about average."



CAVEAT EMPTOR: *Campy and salmonella are visible only through a microscope.*

the director of microbiology at St. Luke's-Roosevelt Hospital Center, to have them cultured for both salmonella and campy.

For two days, I traveled around in an air-conditioned car, its backseat loaded with picnic hampers packed with freezer blocks to keep the chickens refrigerated at all times. I visited sixteen markets and bought whole, fresh chickens along with a few separate boxes of chicken livers. I looked for such well-known brands as Bell & Evans, Holly Farms, Cookin' Good, Perdue, Empire, and Paramount. I bought turkey drumsticks at one market, since turkey is often infected with campy.

With every purchase, I checked to see that the cavity of the bird contained a

side of the chickens were tested. If a chicken tested positive internally, then both the packet of separate parts and the cavity of the bird could be contaminated. If a chicken tested positive externally, then only the outside of it was contaminated.

The results (chart, page 47) surprised me: None of the 37 specimens tested positive for salmonella, but 35 percent did have campylobacter. The findings didn't surprise Bokkenheuser, who has been testing for campy since 1967, first in humans and later in chickens from New York's live-poultry markets. "Campy is pretty uniform in chickens. Most get a mild infection and suffer no ill effects," he says. "Salmonella, however, comes and goes. There are entire flocks that are

ACCORDING TO THE CENTERS for Disease Control, in Atlanta, reported salmonellosis outbreaks in the Northeast and Middle Atlantic increased fivefold between 1976 and 1985. Since campy was not studied in humans until the 1970s, figures are harder to come by, but a National Academy of Sciences study estimated that salmonella and campy together are responsible for 4 million cases of food poisoning each year. According to the New York City Department of Health, from January through June 1987, New York City hospitals reported 388 individual cases of salmonellosis and 85 individual cases of campylobacteriosis.

Yet thousands of individual cases and minor outbreaks are never even reported: Most aren't severe enough to require hospitalization, and unless a stool sample is submitted, the bacteria are impossible to identify. Though poultry is considered by the USDA as the primary source of salmonella and campy poisoning, other foods also carry the bacteria. Campylobacter infections, like salmonellosis, are most easily avoided by cooking chicken thoroughly and washing tools and hands, since you can't be sure if the chicken is contaminated unless you have it tested.

With both salmonellosis and campylobacteriosis, there are chills, diarrhea (sometimes bloody), vomiting, fever, and abdominal cramps. The severity of the illness depends largely on the health and age of the patient, and the symptoms generally last anywhere from two to seven days. But there are some basic differences between the two bacteria. Salmonella can be more dangerous because the bacteria appear to be virulent. Salmonellosis can also kill babies, elderly people,

people with diabetes or in chemotherapy, and AIDS sufferers. Campy rarely kills anyone except the very young.

ONE INTERNIST AT A NEW York hospital calls campylobacteriosis "the dysentery of the moment," and reports that he and his colleagues find lots of it in private practice. Ten years ago, the bacteria were little known. Today, campylobacter is believed to be the second leading cause of food poisoning in the United States. It shows up in mountain streams carrying fecal material from birds and other animals, and even in cats and dogs, though that's rare in New York. But one of the most common ways to get campylobacteriosis or salmonellosis is by eating undercooked, contaminated chickens.

"The group at highest risk in this country," says Dr. Martin Blaser, chief of infectious diseases at the Veterans Administration Medical Center in Denver, "are freshman male college students who are away from home for the first time. They cook in their dorms, and they burn the skin of the chicken and assume it's cooked. Then they come down with campylobacteriosis or salmonellosis."

And summer—when people barbecue—is the high-risk season, says Blaser. The skin of a chicken blackens nicely on the grill, but often the inside is undercooked. While it's easy to judge how long to cook a bird in an oven, it's trickier on an outdoor grill. Bokkenheuser advises cooking over a lower flame and cooking longer. "The only way to make sure the chicken is properly cooked is to cut into the meat," he says. (All the salmonella and campy are killed once the bird is cooked through to 165 degrees Fahrenheit.)

Even then, other precautions are in order. Consider this familiar barbecue scenario: A raw chicken is cut into quarters, seasoned, put on a large serving platter, then taken to the grill to be barbecued. After the chicken is cooked, it's returned to the platter, which looks clean but is now full of contaminated raw juices. The bacteria that were once minimal multiply on the moist, hot chicken skin.

"Never return a cooked chicken to its original container," says an official at the New York City Department of Health. "We're still seeing restaurants do this, and we're trying to put a stop to it."

TO FURTHER AVOID BOTH Bacteria, refrigerate the raw chicken as soon as possible, and under no circumstances leave it in the heat, even for a short period. That's when the bacteria can multiply. Make sure that no

TEST FOR BACTERIA

Chickens from sixteen randomly selected stores were tested for both salmonella and campy. All tested negative for salmonella. The results below are for campy only; positive results indicate its presence both internally and externally.

SOURCE*	BRANDS AND PARTS TESTED	RESULTS
LOBEL'S MEAT MARKET (1096 Madison Avenue, at 82nd Street)	Broiler Separate livers	Negative Negative
LA PETITE BOUCHERIE (1224 Lexington Avenue, near 82nd Street)	Bell & Evans roaster	Negative
NEVADA MEAT MARKET (2012 Broadway, near 68th Street)	Bell & Evans roaster Separate livers	Exterior positive; interior negative Positive
FISCHER BROTHERS & LESLIE, INC. (230 West 72nd Street)	Empire broiler Separate livers	Positive Positive
A&P (956 Second Avenue, at 51st Street)	Perdue roaster Louis Rich turkey drumsticks	Negative Negative
ASSOCIATED (609 Columbus Avenue, near 89th Street)	Paramount roaster	Interior positive; exterior negative
FOOD EMPORIUM (215 Park Avenue South, at 18th Street)	Perdue roaster Sugarplum drumsticks	Negative Negative
BALDUCCI'S (424 Sixth Avenue, at 9th Street)	Free-range chicken	Negative
TODARO BROTHERS (555 Sec- ond Avenue, near 31st Street)	Bell & Evans roaster	Positive
D'AGOSTINO SUPERMARKET (633 Columbus Avenue, at 91st Street)	Perdue livers	Negative
A. FITZ & SONS, INC. (944 First Avenue, near 52nd Street)	Bell & Evans roaster Separate livers	Negative Positive
D'AGOSTINO SUPERMARKET (1031 First Avenue, near 56th Street)	Holly Farms roaster	Exterior positive; interior negative
FOOD EMPORIUM (501 Sixth Avenue, at 13th Street)	Sugarplum fryer	Interior positive; exterior negative
GIOVANNI ESPOSITO & SONS PORK SHOP (500 Ninth Avenue, at 38th Street)	Cookin' Good roaster	Positive
CHICK-IN (2210 Broadway, near 79th Street)	Paramount roaster	Negative
PAUL FELDSTEIN (2370 Broadway, near 86th Street)	Empire roaster	Negative

*Stores are not necessarily responsible for bacteria found in samples.

fluid from the chicken drips on any work surfaces, other foods, or your hands. "If the bird is contaminated, that drip is a sure contaminant," says Dr. Blankenship of the USDA.

All raw chickens should be rinsed with

cold water, which will wash away some of the surface bacteria, even though it won't kill salmonella or campy. If the chicken is sitting in a colander, make sure it doesn't leak onto other foods in the sink. The New York City Health Department

SOURCE: St. Luke's-Roosevelt Hospital Center

RX: *Some doctors avoid certain foods in restaurants as a matter of course. Bokkenheuser says that Caesar salad, lemon mousse, and steak tartare can be risky. Another won't eat any cream sauces.*

recommends washing the sink, cutting board, and other surfaces with warm water, soap, and a chlorine sanitizing agent.

For religious reasons, some people use a koshering process—soaking the bird in cold water, then salting it, then rinsing the bird again. The salt water will remove some bacteria but will not eliminate salmonella or campy. I've been koshering chickens for years, only because I once saw it done and was amazed at all the tiny blood threads and other debris that littered the water.

Utensils must also be completely cleaned after contact with uncooked chicken. "The knife used to cut up a contaminated chicken that is then used to slice tomatoes, watermelon, cheese, or the cooked meat will contaminate all of these foods," says Dr. Robert Tauxe, an epidemiologist at the Centers for Disease Control. "Take it one step further and put these foods out on a picnic table in a sunny backyard and you've got a potential outbreak."

WHILE THE SALMONELLA furor has centered on chicken in recent years, the bacteria have shown up in other foods as well, especially those made from raw eggs. In the last two years, salmonella was found in the following foods made in commercial establishments in New York: fried-rice balls, meat-filled ravioli, custard filling in cake, cannoli filling, gefilte fish, meatballs, tuna-fish salad, shrimp salad, and various cream sauces. In April 1987, the CDC called outbreaks due to egg-based foods "an emerging public-health problem."

The bacteria may come from eggshells, which can be contaminated with invisible fecal matter that enters the egg through hairline cracks or as it's being broken.

A major salmonella outbreak occurred in May, when more than 100 people, including food handlers, got sick after eating eggs Benedict at the Marriott Airport Hotel in Rochester. The hollandaise sauce had been made with contaminated eggs that were only warmed, not cooked. Instead of being killed, the bacteria were allowed to multiply. The sauce was then placed on a warming table at room temperature from 9:30 A.M. until 2:15 P.M., more than enough time for the bacteria to incubate and multiply (New York State health requirements prohibit po-

tentially hazardous foods' being exposed for more than two hours at room temperature).

The USDA traced the contaminated eggs to an out-of-state chicken farm. "Perhaps eggs should be tagged with their place of origin, like shellfish," says Dr. Mark Merkens, deputy director of the Monroe County Department of Health. Airline companies have also been cited for serving salmonella-contaminated meals, which are left at improper temperatures until serving time.

Last September, the night before a party, a New York caterer prepared rice balls made from raw eggs broken by an egg-cracking machine. The rice balls were shaped by hand. The contaminated eggs incubated in the warm rice, and the bacteria multiplied. The next day, each rice ball was coated with a batter, deep-fried in oil at 240 degrees or higher, then placed in a chafing dish for the party.

The villain proved to be infected eggs, but the bacteria multiplied because the batter coating each rice ball was so thick that it acted as insulation and prevented the core with the raw egg from being thoroughly cooked. The chafing dish was the finishing touch. More than 50 people got salmonella poisoning.

Last fall, a New York woman bought frozen gefilte fish made with raw egg. She plunked the frozen fish into a pot of boiling water, timing the fish from the minute she put it into the water. Unaware that frozen food will lower water temperature, she got salmonella poisoning because the fish wasn't cooked through. "She should have waited for the water to come to a second boil, and then begun timing," says a city health official.

DESPITE CAREFUL COOKING and timing, much of today's food-borne poisoning is the result of poor hygiene. In the Chicago area last year, a food handler with his own feces on his fingers sliced tomatoes, and more than 100 people got salmonella.

The City Health Department warns that while you can never be sure what's going on behind the scenes in a restaurant kitchen, you can take precautions in certain circumstances. At a delicatessen, you can see your sandwich being made. "The man who's slicing your roast beef may be touching every piece and you can

ask him to wash his hands. However, it may be the slicing machine—not his hands—that is the source," says a health official.

City inspectors make regular visits to delicatessens and takeout shops, where they take samples of food and examine them for salmonella and sometimes for campy. Recently, tuna-fish salad at several Manhattan delis was found to have salmonella. "It could have been the contaminated hands of the prep man who broke apart the chunks of tuna," says the official. "Or it might have been a contaminated bowl. But that doesn't mean that the whole world has to stop eating tuna-fish sandwiches."

Some doctors avoid certain foods in restaurants as a matter of course. Bokkenheuser says that such dishes as Caesar salad, lemon mousse, and steak tartare made with raw egg can be risky. "I will eat them only in my own home, at a friend's house, or at a good restaurant," he says. "And it's a rule never to eat undercooked chicken livers." One Manhattan surgeon avoids béarnaise sauce—or any sauce containing eggs—in restaurants.

MY OWN SKIRMISH WITH campy contamination was at the St. Luke's lab when I held up a petri dish containing the pure culture. "There is enough there to make all of Yankee Stadium sick," said Renée Almon. I put down the dish and reached for my pad and pen. Almon shouted, "Wash your hands, and don't put that pen into your mouth. You could get sick."

But how careful—or how compulsive—can you be? Do you wear rubber gloves at your next dinner party if you're preparing chicken paillard? Do you give up tuna salad? Do you stop making mayonnaise with raw egg or stop seasoning chicken with your bare fingers?

I cannot answer these questions. I don't get sick often and am routinely careful and clean in the kitchen. Yet doctors claim we get salmonella about 100 times in our lives. Most of the time, we don't even know we have it. Erythromycin is the most effective treatment for campy, and chloramphenicol and ampicillin are most often used for salmonella. All are usually reserved for severe cases. "But the best thing to do," says Bokkenheuser, "is to clean your tools and wash your hands."

BEST BETS

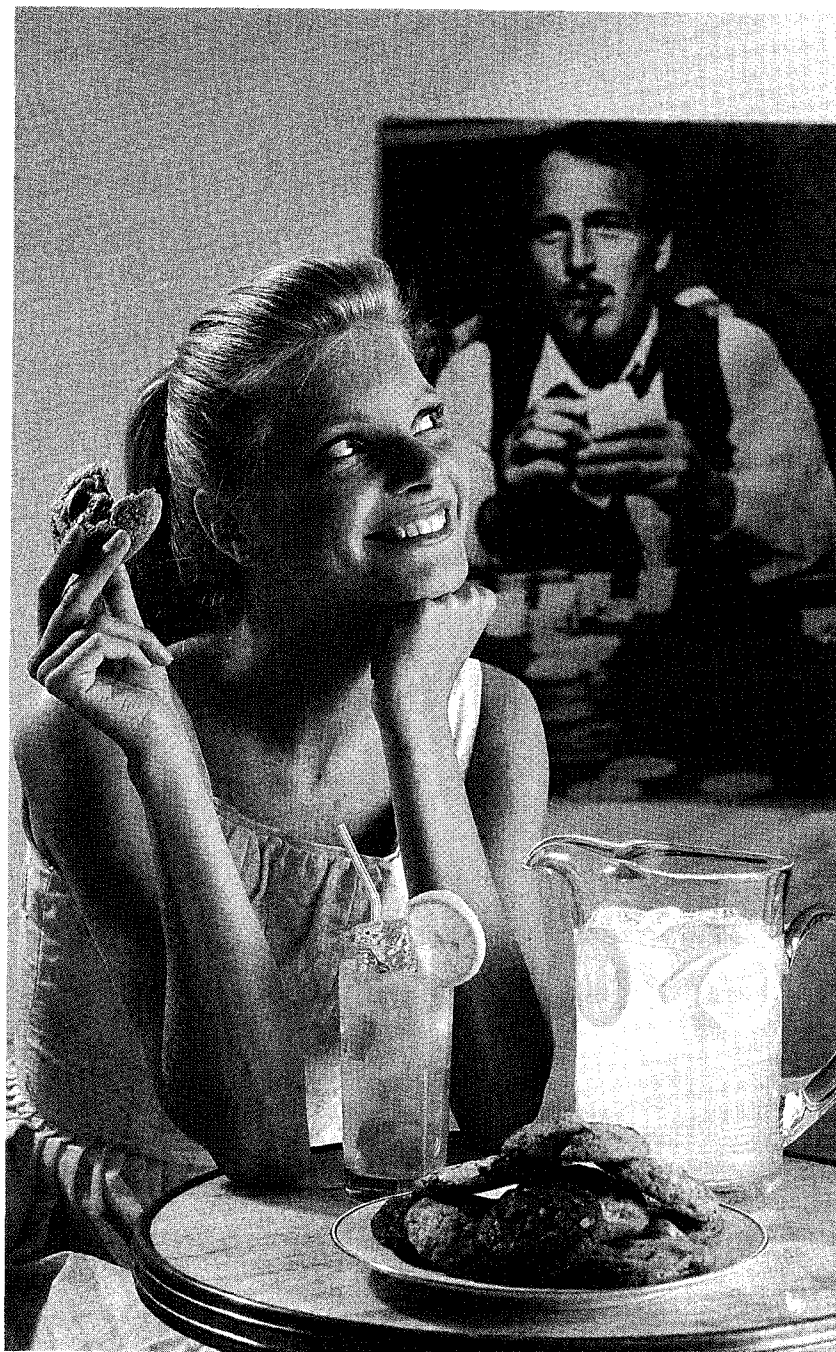
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Summer Fishes, Winter Dreams

"We were sitting around one snowy night musing about trout, missing their pleasing shape and thinking about every fisherman's dream of catching a big one, and suddenly Fishtales Unlimited was born," says Wyoming artist Bill Roney. Now he and his partner, avid fisherwoman Darby Johnson, turn out these fishy delights—silk-screened, anatomically correct, trophy-size game-fish pillows (\$35.50). And with largemouth bass and German brown, brook, and rainbow trout to decorate our sofas—if not our dinner tables—who needs to go fishing?

ORVIS/45th Street between Vanderbilt and Madison Avenues/697-3133



Best Bites

Bet you Granddad remembers the sweet, cold lemonade he made and sold to the folks on the block for a penny a glass. It was thin, tart, and delicious, and no modern store-bought version has ever been as good. Until now, that is, because Paul Newman's Old Fashioned Roadside Virgin Lemonade tastes just like Granddad's. You can sample some on August 6 at Newman's Hole in the Wall Gang Camp benefit; admission and all the lemonade you can drink is \$10. Or buy it at your local supermarket for about \$1.49 a half-gallon. To have with your lemonade, try Courageous Cookies—large, chompy, rich, loaded with nuts and nibbles (\$7.95 a pound at Grace's Marketplace). The selection is long: mint-chocolate chocolate chunk, macadamia white-chocolate chunk, amaretto chocolate chunk! Ah, lemonade and cookies, sweet as youth.

—Barbara Costikyan

LEMONADE/All A&Ps and Food Emporiums

BENEFIT/Doral Park Avenue Hotel/70 Park Avenue South, at 38th Street/319-6770

COOKIES/Grace's Marketplace/1237 Third Avenue, at 71st Street/737-0600

Wine/Alexis Bespaloff

FOR A FEW DOLLARS LESS

“...So-called *négociant* labels of California Cabernet and Chardonnay are now available at very competitive prices...”



CURRENT VALUES: A quartet of appealing \$6 varietal wines.

OVER THE PAST EIGHTEEN MONTHS OR so, bargain-minded consumers have spotted many new California Chardonnays, Cabernet Sauvignons, and Sauvignon Blancs at \$5 to \$7 a bottle. The best of these, often referred to in the trade as *négociant* labels, are excellent values. And now is the time to buy them. The popularity of these selections has already created a wine shortage in California, and prices will go up by year's end.

These moderately priced varietal wines are best understood within the context of the wine trade in France, where *négociants*—or shippers—in Bordeaux and Burgundy buy wine from different producers, then age, blend, and bottle it in their own cellars. In California, however, where the emphasis is on the technology of wine-making, wineries usually buy grapes and make the wine themselves.

Not long ago, Chardonnay, Sauvignon Blanc, and Cabernet Sauvignon from Napa, Sonoma, and other districts became available for bulk purchase as a result of inventory imbalances or the need for cash. A few enterprising merchants

bought these wines, arranged for them to be bottled and labeled, and then marketed them at very competitive prices. Several established wineries also bought these varietal wines in bulk and bottled them under specially created brand names. This explains the widespread appearance of *négociant* labels—that is, wines not produced by the firm that markets them.

California labeling laws make this distinction clear. When a wine is labeled “Produced and Bottled” by a particular winery, it means that at least 75 percent of it has been vinified there. This phrase appears on most of the labels from the best-known wineries, which, in practice, usually vinify 100 percent of their wine. “Made and Bottled by...” means that a minimum of 10 percent of the wine has been vinified by the winery on the label; that's the phrase you commonly see on jug wines, because so much of that wine is bought on the bulk market.

The so-called *négociant* labels, however, bear such phrases as “Vinted and Bottled by...” or “Cellared and Bottled by...,” which have no legal significance and usually—but not always—indicate

that the wine was bought in bulk.

The current selection of \$5 to \$7 varietal wines represents different marketing strategies. Some firms, such as M. Marion, J. Patrick Doré, and the Belvedere winery, with its Discovery Series, do not disguise the fact that they are *négociants* looking for values. Belvedere, for instance, uses the phrase “Discovered and Bottled by...” and markets each lot of wine with a different label. Christophe and Domaine St. George, both widely distributed, are also perceived as *négociant* labels.

Some wineries market both the wine they produce and the less expensive *négociant* bottlings under the same label. The most successful of these is Glen Ellen, whose Proprietor's Reserve Chardonnay and Cabernet Sauvignon are the most readily available of the moderately priced varietals. R. H. Phillips, a new winery in the Dunnigan Hills of Yolo County, markets inexpensive varietals from its own vineyards and wines it buys in bulk.

Other brands are second labels of established wineries, such as Liberty School of Caymus, Hawk Crest of the Stag's Leap Wine Cellars, Chateau Maja of Conn Creek, and Domaine du Soleil of McDowell Vineyards. Finally, there are *négociant* labels marketed by established wineries but not identified as such; Napa Ridge from Beringer and Vendange from Sebastiani are examples.

The availability of these wines at \$5 to \$7 has had an interesting effect on the overall market for California varietal wines. For one thing, the demand for Sauvignon Blanc has decreased, because fewer consumers are buying that variety at any price when \$6 Chardonnay is readily available. Inexpensive Chardonnay has also cut back the market for other white varieties, including Chenin Blanc, Johannisberg Riesling, and Gewürztraminer. Similarly, the \$6 Cabernet Sauvignon has affected the sales of such reds as Gamay Beaujolais and Petite Sirah. The market for some generic wines, like Chablis and Burgundy, has also been hurt.

As for the future of these new varietal wines, it seems that their popularity has already had an effect on the bulk market. In the past year, Napa Valley Chardon-

nay has climbed from about \$4 a gallon to \$7 or \$9. The situation is worse for Cabernet: Not only have prices gone up, but very little aged wine is available. The *négociant* who buys young Chardonnay, at whatever price, can bottle and market it within months; young Cabernet, however, must be aged for a year or more, which ties up capital.

As a matter of fact, the bulk-wine market is so bad that many of the *négociants* have already committed themselves to buying grapes for the 1987 harvest and arranging for them to be turned into wine at different wineries throughout the state. Glen Ellen has been buying grapes and having them vinified under contract for two or three years; most of the Hawk Crest wines are now made from purchased grapes at a winery in Asti in Sonoma County; M. Marion recently acquired a winery in Santa Clara; and the Domaine St. George wines have become so popular that the winery that produces them, Cambiaso, is changing its name to Domaine St. George.

With prices likely to increase, this is clearly a good time for consumers who are interested in value to stock up for the months ahead. Having recently tasted about 50 wines costing less than \$7 and marketed under more than a dozen labels, I should add that though the best of them are clean, well-made, attractive wines with varietal character, there are many weak, simple, dull bottlings as well—which is not surprising, considering their anonymous origins.

The Chardonnays I liked best, however, are the 1986s of Christophe (\$6.49) and R. H. Phillips (\$5.99) and the 1985s of Domaine St. George (\$5.99), M. Marion (\$5.99), and Chateau Maja (\$6.99). Two distinctive 1985 Sauvignon Blancs are those of Domaine St. George (\$5.99) and Christophe (\$4.99).

Good Cabernet choices at \$5.99 include the lean 1984 and supple 1982 of Hawk Crest, the nicely textured 1983 of R. H. Phillips, and the agreeable 1984 Napa and Sonoma bottlings of Belvedere's Discovery Series.

Finally, since most of us are more interested in value than in marketing strategies, I think it is only fair to include varietals under \$7 from wineries that actually make the wines they sell—notably Fetzer, Pedroncelli, and Estancia (the label now used by Franciscan Vineyards for wines from its Alexander Valley acreage). The Fetzer wines, at \$6.99, are especially dependable and include the 1985 and 1986 Sundial Chardonnay from Mendocino, the 1985 and 1986 Valley Oaks Fumé, and the 1984 Lake County Cabernet. Pedroncelli has a balanced and stylish 1983 Cabernet (\$6.99), and Estancia offers a restrained 1985 Chardonnay and a ripe 1982 Cabernet (\$5.99 each).

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SUCH GOOD FRONDS

"...Le Palmier is a clean, cool garden of varying delights—a few thrills from the chef and some of the prettiest desserts in town..."

EVERYONE IN NEW YORK IS A RESTAURANT critic. It only follows that anyone can be a restaurateur, too. Some are to the manna born. Others are driven.

Raymond Abboud is a typical New Yorker. Fleeing revolution in his native Iran, he found haven and the shoe business in Manhattan. When shoes fizzled, it occurred to him that he could be a restaurateur. Why not? He'd eaten in restaurants for years. And, he theorized, "business is business. You just need the best products, the best people." Arrogant? Naïve? Never mind. Abboud has fielded an engaging team and launched **Le Palmier** with winning panache.

Le Palmier is a clean, cool garden of varying delights—a few thrills from the chef, some of the prettiest desserts in town, and the sorcery of Bertrand Bara, an old-world maître d'. He can remember what you drank last time, what you tasted, what you wore, can suggest "the perfect little wine"...even if, his life depending on it, he cannot remember your name. No wonder this stylishly transformed factory is already a joy to the publishing and advertising exiles gentrifying the neighborhood.

On a stretch of East 20th Street that is becoming a modest little restaurant row, Le Palmier is smartly inviting with its generous space, a border of palms (real and trompe-l'oeil), sconces tricked out to look like floor lamps on its painted-brick wall, vanilla-lacquered chairs, state-ly goblets and whimsical pink-and-gray-handled flatware on the table.

If only chef David Shack (a graduate of Le Cirque and the Westbury's Polo) were not quite so capricious, and everything from his kitchen were as brilliant as his coriander soup, the lively basil-and-tomato cream, or the rich mussel bisque with oysters afloat. Alas, his sauces are almost always more exciting than the creatures they surround.

Still, there are enough seductive moments to suggest that time may strengthen his hand. Splendid house-baked breads—chewy sourdough rolls and whole-grain rounds—create a mood of

high expectation. Appetizers that deliver on that promise: a luscious gathering of crab, avocado, and grapefruit; a Roquefort-and-Cheddar tartlet with greens and freshly cooked beets; warm quail on a tossed salad perfumed with intense olive oil; and rich and creamy mushroom cannelloni.

But some of the fish tastes as if it has loitered too long. Underseasoning is another stumble. Scallops wanly unadorned, watery salmon, pallid sole, and lotte overwhelmed by a too pungent mar-

etable flans, lush gratins, and little mounds of ratatouille are scattered like jewels.

For just \$16, you can sip Hugel's flavorful Riesling or a Sancerre "Clos la Perrière," and if you let Bara choose, he may suggest an excellent Volnay for just \$23.

Style without substance is the tragic tale of desserts. Jean-Marc Rancher (who makes the fine peppery puff-pastry palmiers to nibble with drinks) is an inspired couturier. His bustles and flounces in pink-and-green-striped white chocolate beat anything you'll see on the dance floor this fall. Sadly, the passion is in the pouf, not the taste. Almost everything is a bit too sweet, but try noir e blanc, an exquisite ruffled hatbox (you'll forgive the sugar-kill), or his gold-leaf-flecked opera cake, or layered chocolate and coffee ganache with chocolate calligraphy in its puddle of crème anglaise.

Le Palmier is still a sapling; no telling for sure how it will grow. So go, knowing that two of you can easily spend \$100 for dinner, \$55 or \$60 for lunch. Be pampered a bit, and if you order well, you could be perfectly happy.

Le Palmier, 37 East 20th Street (477-6622). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Thursday 6 to 10:30 p.m., Fridays and Saturdays till 11 p.m. A.E., D.C.



LE PALMIER: Bertrand Bara and Jean-Marc Rancher.

ineade are serious flubs. Grilled chicken is undistinguished at dinner, but at lunch a small chicken is zesty with mustard and herb-flecked crumbs. Nuttily crisp soft-shell crabs are the best I've tasted all season. The fricassee of lobster with artichokes on fresh pasta is graced by one of those superlative sauces. Moist, faintly pink veal chop, delicate sweetbreads with prunes, and lemon-touched roast duckling are all recommended. Designer veg-

THE STREETS OF MANHATTAN ARE paved with green for Arrigo Cipriani. Tout New York crowds into Harry Cipriani—his simple little feeding station on the hip of the Sherry Netherland—begging to pay the fanciest prices for the simplest home cooking. If only he could levitate slowly sinking Venice as easily as he's raised the social cachet of Seventh Avenue with his new, instantly imperative **Bellini by Cipriani**. (And soon, his rotating crew of cooks will be dishing it out in his upscale cafeteria in the new Place des Antiquaires building at the corner of Lexington and 57th.)

By day, construction workers invent daunting hurdles around his door. After

dark, edgy young men hug the corner, waiting to sell fourteen-karat-gold chains, and the pavement dives and dips as if an earthquake had hit it. Still, they come to Bellini: Lee Radziwill, C.Z. Guest dining with Carolina Herrera and the Zipkin, Leo Lerman ringed by an admiring clique, and New Yorkers who don't even know there's a West Side except for the island of theater reachable only by limousine.

Of course they love Cipriani and his nanny food. He is sweet and just a bit shy, evoking memories of Venice, perhaps even blurring the memory of the time you went to Harry's Bar and were snubbed and left a suitcaseful of lire behind to pay the bill and wondered what the fuss was all about.

At Bellini, the kitchen isn't quite up to the modest adequacy crosstown, and dinner for two will certainly cost \$150, perhaps \$180. But please, don't be tacky. Don't speak of money. Isn't it fun to have this platoon of tuxedoed captains slithering through nonexistent aisles to dish up your risotto? Don't you love the waiters looking like mint-ice-cream cones in their pale-green boleros, never knowing who ordered what? And Bruno Dussin, decamped from Le Cirque, smooching the air above your knuckles?

Here are the same low-slung tables that made you feel like Wilt the Stilt at Harry Cipriani. Grown men sit sidesaddle to cross their legs, or splay-kneed to accommodate adult-size femurs. Arrigo Cipriani told W that the new Bellini is "much like the original second floor" in Venice. Queen Anne sconces, rich wood paneling aglow below a strip of sea-green paper, quiet crosshatch pattern above. He even thinks the cabs rushing by in the rain on Seventh Avenue "look like very fast gondolas."

Upstairs in Venice—that's where you don't want to sit. All I remember from my lunch at Harry's is trying not to stare at Robert Wagner and Jill St. John, and thinking... what dumb little ravioli.

Be a sociologist. Go to Bellini and figure it out. Have two or three of the name-sake aperitifs—purée of peach in champagne, only \$8. Then you won't feel so insulted by cold cream-of-artichoke soup that tastes like celery, thin slices of dry-edged veal in a bland tuna sauce, the "special fish soup" that is special only for its indifference to the sea, gummy little gnocchi in a pitifully mundane tomato sauce, unpleasant curls of overdone liver, insipid veal chop.

Even the famous baked noodles are mistreated, awash in a sticky sea of cheese. A lackluster chicken salad would embarrass any self-respecting bird. Veal milanese might have been cooked hours ago. And what looks like it could be the best burger in town—big, plump, crowned with a topknot of softened on-

ions—lacks any savor, and, ordered rare, arrives medium-well. I'm sure I'll be more amused by the free-range-chicken bits smothered in beans this fall, when the temperature isn't 102. All this makes rather ordinary carpaccio (two and a half ounces or so for \$23) seem sublime by comparison.

And the buttery, cheese-glazed ravioli are actually good. The cannelloni can be nice. At dinner, stick to risotto—mine is sludge, but friends two tables away have one risotto sludge and one sheer perfection. The hit of a desultory lunch is the club sandwich—chicken, bacon, tomato, and thin mayonnaise on toasted brioche.

The bread, by the way, can get you through the night—freshly toasted slices or the layered roll that makes dandruff on your chest. If only the waiter would think to replace it. He's too busy pouring water into the last of your white wine. And the house is fast on the draw with the popular anointment Recoaro, a mineral bubbly. It's just sloshed, willy-nilly, into the stubby little goblet at \$3.50 the small bottle, \$6 the grand. Of course, you can insist on the *eau de ville*, no charge, but it may get topped off with the high-priced sparkling, too, unless you exercise constant vigilance.

You deserve dessert. Skip the too sweet sorbets and ask for zabaglione torta with its Wagnerian meringue bosom, lovely lemon meringue pie, or good chocolate cake. Slip a few of the homely little cookies into your pocket; they might make nice buttons. The espresso is worth risking insomnia for. (You can buy a jar to take home from Cipriani Dolci, the small glass-wrapped gourmet shop in a far corner.)

You may love Bellini. All my voyeuristic friends do.

Bellini by Cipriani, 777 Seventh Avenue, at 51st Street (265-7770). Open Monday through Saturday noon to 11:45 p.m., Sundays 5 to 10 p.m. A.E., M.C., V.

FOR THE INCURABLE VOLUPTUARY, THERE are few outings more thrilling than an uninhibited crab bacchanal at Obrycki's in Baltimore. Now through Labor Day, the American Festival Cafe (20 West 50th Street, 246-6699) is importing that tradition of crustacean excess, spirit intact. Oh, perhaps the Saratoga potato chips could be fresher. Still, no faulting sumptuous baked crabmeat imperial, or peppery crabs steamed with Obrycki's secret seasoning to attack with a wood mallet on brown butcher paper... and a pitcher of dark, strong beer. What a struggle. What a divine mess. The spicy deviled-crab cakes are a must. And don't miss the Festival's superlative Key-lime pie and wonderful mud cake. Entrées, \$17.25 and up; steamed crabs, \$29.95 a dozen; complete crab feast (at dinner only), \$27.75. A.E., C.B., D.C., M.C., V.

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BOND BUSINESS

“...The new James Bond movie, *The Living Daylights*, is fun for an hour or so. Diane Kurys’s *A Man in Love* is fluent kitsch...”

TIMOTHY DALTON, WHO TAKES OVER AS James Bond in *The Living Daylights*, is tall and slender, dimpled, with thick eyebrows and a wide mouth that turns up at the corners, giving him a puckish air. A very handsome actor, Dalton looks a little like the young Olivier, and he has a fine voice. But there’s a spark missing. Dalton has played classical roles in the theater; he’s a serious man, and he seems to be trying to play Bond thoughtfully, which is almost certainly a mistake.

In the past, we’ve had Sean Connery’s suave brutality and Roger Moore’s oleaginous self-approval. One of them looked for the next girl, the other for the next meal, and neither seemed the least bit earnest—the correct way to go, since the screenplays didn’t support earnestness. The writing in the new movie (by the veterans Michael G. Wilson and Richard Maibaum) omits most of Bond’s little sarcasms, but it’s no more substantial. So it seems odd that Dalton as Bond is so straight and businesslike, and at times almost angry, as if he didn’t quite approve of the frivolousness of the material. He grows impatient, irritable, but he can’t do anything with his mood. After all, what thoughts *could* Bond have except disgust? But disgust would be a betrayal, of himself and of us. For a quarter century, Bond has flourished as the only happy Englishman in the movies. We don’t want to know what’s “inside” him. Bond is rakish or he’s nothing.

In the movie’s opening sequence, a speeding Land-Rover comes spinning off the Rock of Gibraltar, and Bond, who has been wrestling with an assassin in the car, extracts himself, releases the parachute he is wearing, and lands on a yacht next to a bored woman who’s been whining into a phone that she longs for “a real man.” Despite its grim hero, *The Living Daylights* is fun for an hour or so, a distinct recovery from the slack, pompous *View to a Kill*. Much of the action is in the amiably preposterous mode of *Octopussy*, with one jolt leading to the next (a specialty of the director, John Glen). For instance, there’s an escape from Czech and Soviet guards in which Bond and the love interest, Kara Milovy (Maryam d’Abo), a cellist, slide down snowy mountains on her cello case, Communists in pursuit, and as they



VIEW TO A CHILL: Timothy Dalton and Maryam d’Abo on the run.

pass under a barrier at the Austrian border, Bond throws the Strad into the air, catching it as it comes down on the other side. What’s great about the scene is that the action is completely smooth.

The movie’s plot, however, is a bumpy ride. The filmmakers have a little problem. Under Gorbachev, the Soviet Union doesn’t look as evil as it once did, so the Cold War stuff has to be downplayed. But they want to have it both ways. They put in a long, confusing Afghanistan sequence with heroic mujaheddin rebels fighting the evil Red Army, but balance that out by making a KGB mastermind sympathetic. Maybe Bond has grown outmoded in a world of East-West accommodation. If the series is to continue, new enemies may have to come from the Third World. The mujaheddin are 007’s friends this time, but what, I wonder, could Muslim fundamentalists find to like about a hedonist in a tuxedo?

IN *A Man in Love*, DIANE KURYS’S FIRST English-language production, the American actor Peter Coyote looks more gaunt and famished than Max von Sydow luging a cross up Golgotha. He plays a Hollywood star making a film in Rome about the final days of the Italian writer Cesare Pavese, who committed suicide in

1950. In photographs, Pavese is revealed as a lean, ascetic-looking man, and that, presumably, is the reason Coyote’s character, Steve Elliott, appears so wasted. We can tell, however, that the leanness is meant to have spiritual ramifications as well. Even when he’s not performing, Elliott recites despairing lines from Pavese’s diary and acts strangely, glaring in silent fury and crouching in the corner of the room like an enraged mullah.

No one can beat American actors for seriousness. The trouble is, when they play tragic figures, they take on their characters’ unhappiness without possessing the consciousness that made them that way. They assume attitude without experience. This slippage may not hurt their performance, but it makes them impossible, fraudulent dinner companions. They lose all humor and proportion; they become fanatical and gloomy and antagonistic.

Diane Kurys, who was an actress for eight years before becoming a writer and director (*Peppermint Soda*, *Entre Nous*), knows all too well how actors behave in a crisis of Inspiration. In *A Man in Love*, Elliott rampages around his dressing room, carries on an affair with a luscious young actress cast in the film (Greta Scacchi), lies to his wife (Jamie Lee Curtis), smashes up his car, and abuses his

assistant (Peter Riegert), who obviously adores him. This is meant to be creative agony—the usual excesses of actor's ego—mania exaggerated by Elliott's immersion in the soul of the ravaged Pavese. Peter Coyote, tall, with sleepy eyes and a snarly, arrogant edge to his fine voice, has a few moments of power, but mostly he looks absurd. As much as the character he's playing, he's a martyr to seriousness. Of course, it's not his fault; he's only an actor. Kurys is the culprit. Not having the sense to realize that her hero has become a clown, Kurys makes his torment provocative, sexual. Gaunt or not, he's supposed to be irresistible.

A Man in Love should be satire; instead, it's a solemn, glossy, novelettish movie, with beautiful Roman gardens, hazy skies over Tuscan fields, illness, sex, and a heavy wash of Georges Delerue strings. In the past, Kurys's work has had a tart, astringent quality, but this movie is noisy and soft—fluent kitsch. Following the path of Joseph L. Mankiewicz's *The Barefoot Contessa* (1954) and Vincente Minnelli's *Two Weeks in Another Town* (1962), *A Man in Love* is a florid picture about moviemaking as passion. But the movie within the movie looks fairly awful (maybe it, too, needs to be played as comedy), and I doubt that

anyone, after seeing *A Man in Love*, could tell what Cesare Pavese means to Kurys or Coyote. All we can see is that his life provides an opportunity for an actor to assume noble-sufferer poses and indulge in some heavy grandstanding.

Diane Kurys, I'm afraid, still thinks like an actor—in terms not of dramatic themes but of effective, "striking" moods. In the past, she has shown she can be a forceful miniaturist, but she doesn't have the camera technique of, say, a Minnelli for this kind of flamboyant material. She doesn't have the cast for it, either—the brilliant actors in small roles. Like many another middlebrow bash, *A Man in Love* isn't intelligent enough to be good, or trashy enough to be entertaining.

Some of the movie-set atmosphere around Cinecittà, in Rome, is fun, but the love affair between Coyote and Scacchi is poorly written, and the dialogue throughout the movie is delivered too emphatically, with space around the words. This reverberating-in-a-vacuum sound (it is also there in the Taviani brothers' *Good Morning, Babylon*) is one of the things that habitually plague people working outside their own language. Just as Americans traveling in France might struggle for a clarity of speech the

French themselves don't employ, Europeans working in English direct for their own ears—they want everything to be heard plainly, and the results sound unnatural. The dialogue wouldn't seem so pretentious if it were delivered casually, with more pace and rhythm.

In a scene from the film within the film, Greta Scacchi appears with sumptuous blonde hair and lips painted bright red, and for this one instant, dancing at an outdoor pavilion in the Italian countryside, she's as rapturously beautiful as the young Marilyn Monroe. Scacchi, who is the daughter of an Italian art dealer and an English dancer, has been lovely in a number of movies, but no one I've spoken to has a clear sense of who she is yet. Perhaps because of her mixed background, she doesn't seem to have a strong identity. Or perhaps she's a little recessive—too modest to be an interesting performer. But in Kurys's movie, playing a woman who falls in love brings out so many aspects of her beauty—eyes, smile, golden skin, hair—that she may not need an identity. We look at her in awe. These days, an actress with romantic possibilities is rare. Whatever her failures in *A Man in Love*, Diane Kurys has come up with one way of making Greta Scacchi a star.

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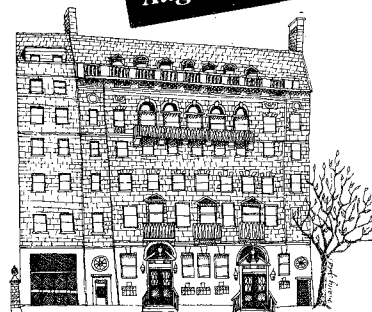
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SEASIDE FESTIVAL

“...Oddball programs are part of Newport’s charm, as are the musicians, who can perform almost anything put in front of them...”

TOO MANY MUSICAL EVENTS MASQUERADE as summer festivals nowadays, and they usually follow the same formula: Audiences, bused in for the evening, loll about on a damp lawn, indulge in picnic suppers or whatever, and listen with half an ear to programs chosen from the most bankable war-horses played by the most predictable brand-name musicians. More and more of these interchangeable, unfestive affairs seem to spring up every summer.

Luckily there are exceptions, and one hardy independent is Rhode Island’s **Newport Music Festival**, which has just completed its nineteenth season. Newport aimed to be different right from the start, and the founders recognized that any music festival worthy of the name needs three ingredients: an inviting environment, an enterprising artistic agenda, and a family of superior musicians eager to take on fresh challenges. If these essentials can be combined and developed with flair and imagination, a genuine festival with a distinctive identity is virtually guaranteed.

That first requirement—an attractive, characterful setting—was always ready and waiting in Newport. Even without music, the town is worth a visit—to see the balcony where Washington is said to have delivered an address or to inspect America’s first synagogue (1763), to dine at a restaurant where meals are prepared by Charles de Gaulle’s ex-chef or to wander the long beaches and encounter some of the wealthiest, most eccentric people in the social register, many still proudly sporting their aristocratic titles. Most of all, there are those spectacular oceanside “summer cottages,” built at the turn of the century by the Vanderbilts and their superrich neighbors.

Maintained with fanatical devotion by Newport’s Preservation Society, these opulent mansions are transformed at festival time into elegant concert halls, each one with its own special ambient personality. Dominated by a sweeping double staircase, Palladian colonnades, and a sky-blue ceiling mural, the Great Hall of

the Breakers is an ideal space for formal evening events—but then, so is Rosecliff, an equally imposing estate designed by Stanford White in 1902, after the Grand Trianon at Versailles. Belcourt Castle, the Elms, Marble House, and other more “modest” homes host the morning and late-afternoon concerts, programs that, in most cases, have been carefully chosen

Pierpont Morgan Library. Two other premieres followed: an extended song by Offenbach, also in manuscript—*Image au doux Visage: l’Ange et l’Enfant*, with a bewitching vocal line and obbligato cello—and a brief piano piece by Rachmaninoff that turned up not long ago at the Library of Congress, a brooding *morceau* in the style of the composer’s preludes and *études tableaux*.

Many of the concerts are built around themes, some of them ingenious—an entire program inspired by food, for example, or music dealing with Greek myths, or rarely heard Russian scores for various trio combinations, or obscure bits of Beethoven that almost everyone has overlooked. One fascinating evening titled “Emperor’s Court” featured arcane works composed in the Austro-Hungarian Empire during the long reign of Franz Josef. There was music by Doppler, Liszt, Proch, and one Baron Leopold Heinrich von Herzogenberg-Peccaduc (1843–1924), whose three *Legends* are, believe it or not, gorgeous late-Romantic inspirations for viola and piano. Browsing through the fact-filled program book at intermission, I came across two familiar-looking names listed among the festival staff: Ferdinand von Habsburg (music copyist) and Francis von Habsburg (production assistant). As it turns out, they are the teenage great-great-great grandsons of Franz Josef himself. Only in Newport.

Such bizarre coincidences and oddball programs are part of the festival’s charm, but there’s more.

Over the years, Newport has introduced many important artists to America, mostly pianists: Jean-Philippe Collard, Andrei Gavrilov, Maria Tipo, Andrea Lucchesini, and, just last month, ten-year-old violinist Stefan Milenkovic, who made his debut at Newport a week before New York heard him at Mostly Mozart. This summer’s newcomer was Peter Roesel, a seasoned pianist from East Germany who trained in Moscow. An earnest if rather blunt-edged performing personality, Roesel seems unlikely to be headed



AT THE BREAKERS: Formal music in an ideal setting.

to reflect and complement the specific architectural details of each setting.

One of Newport’s prime missions over the years has been to unearth long-buried works from the nineteenth-century chamber and vocal repertory, the sort of music that might have been performed in the privileged salons of these mansions when they were originally built. The first piece I heard upon arrival was a lovely little four-part a cappella *Benedictus* by Brahms, sung from an unpublished manuscript recently discovered at the

for a major career in the West, but his thoughtful interpretations of Schubert (A minor Sonata, D.784), Beethoven ("Waldstein" Sonata), and Mussorgsky (*Pictures at an Exhibition*) were honorable musical statements that more than satisfied the major requirements of each work.

Most of the musical duties in the eight concerts I heard during a three-day visit were shouldered by Newport's 1987 resident family—more than two dozen members, and a formidable collection of young talent. The singers were especially outstanding: Beverly Hoch, willing and able to deal with such things as the Queen of the Night's coloratura fireworks at 11 A.M.; Steven Tharp and Glenn Siebert, two remarkable tenors who sing German lieder like natives; Juliana Gondek, a deliciously insinuating vocal presence in Villa-Lobos's *Samba-Classico*; and Melanie Sonnenberg, sultry and poetic in Chausson's *Poème de l'Amour et de la Mer*. But then, the instrumentalists were not bad, either. Violist Rifka Golani, cellist Boris Pergamenschikow, oboist Bert Lucarelli, flutist Carol Wincenc, pianists Virginia Eskin, Thomas Hrynkiw, and Phillip Bush, the Muir String Quartet, and the Falu Wind Quintet—superb musicians who can apparently play, to perfection, almost anything put in front of them.

Like all the best music festivals, Newport derives its unique character from the taste and style of the man in charge, Mark P. Malkovich III. A genial man with a smile wider and sunnier than a Newport beach, Malkovich seems to be on hugging terms with every man, woman, child, and house pet in town, and for the past twelve years the Newport Festival has grown from his fertile imagination, musical enthusiasms, infectious energy, and impish sense of fun. "Just call it a mom-and-pop operation," he says, modestly but not inaccurately—father, mother, and the four younger Malkoviches do pretty much run the whole show.

Malkovich actually functions on a very simple principle, but one that only born impresarios can pull off. By bringing the musicians he likes into contact with the music he wants to hear, he creates a festival that really feels like a festival. The impressive list of Newport debuts testifies to his knack for uncovering major artists before most anyone else, but Malkovich is really more interested in nurturing talent and serving music than in creating stars. Occasionally, the chemistry fails to work and sometimes the offbeat programming goes awry—there are often very sound reasons why some "treasures" have lain buried for a century or more. But the spirit of a true festive occasion never fails to shine through, and for two weeks each July, Newport is a good place to be.



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SALES & BARGAINS

BY LEONORE FLEISCHER

TERRY NICE

HERE ARE BEACH TOWELS, BATH SHEETS, coordinating after-bath wraps, cotton-terrycloth kimonos for men and women, and women's cotton sportswear, all at wholesale prices. Plush cotton-velour or -terry beach towels, retail \$40, here \$15; other towels (30 by 60 in. and 34 by 64 in.), retail \$9.99-\$30, here \$5-\$12; solid-color cotton bath sheets, retail \$38, here \$15; unisex cotton-terry-velour body wraps, retail \$25, here \$10; cotton-terry or -velour 48-in.-long one-size kimonos, retail \$75, here \$25; other robes, retail \$75-\$120, here \$35-\$50. Women's sportswear (sizes 4-18) includes: knit tops, elastic-waist pants, shorts, and shirts, retail \$15-\$28, here \$8-\$12; T-shirt dresses, retail \$26-\$32, here \$13-\$15. Bring a shopping bag. Checks accepted; no credit cards; all sales final. Cobra Trading Corp., 295 Fifth Ave., near 31st St., Room 818 (213-1850); Mon.-Fri. noon-6 p.m.; through 8/29.

A WHITNEY EVENT

THE WHITNEY MUSEUM SHOP IS HOLDING its annual sale, with art books, posters, exhibition catalogues, and note cards. Catalogues include: *Ralston Crawford*, by Barbara Haskell, was \$20, now \$10; *Alex Katz*, by Richard Marshall, was \$25, now \$15; *Grant Wood: The Regionalist Vision*, by Wanda Corn, was \$16, now \$10. Posters include: *Overseas Highway*, by Ralston Crawford, or *Madame X*, by John Singer Sargent, was \$10, now \$5; untitled Eric Fischl poster, was \$15, now \$7.50; *Red Coat*, by Alex Katz, was \$20, now \$7.50; *Garden in May*, by Maria Oakey Dewing, or *Still Life: Flowers and Fruit*, by Severin Roesen, was \$15, now \$1. A.E., M.C., V. accepted on purchases of \$20 or more; no checks; all sales final. Whitney Museum of American Art, 945 Madison Ave., at 75th St. (570-3600); Tues. 1-8 p.m., Wed.-Sat. 11 a.m.-5 p.m., and Sun. noon-6 p.m.; through 8/30.

A SPANISH FLING

LIGHT, BRIGHT, AND FLOUNCY SPANISH-made rayon clothes for women (sizes 6-14) are 75 percent off retail at this new Chelsea boutique. These lively floral prints include: drop-torso dress with un-

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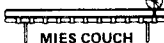
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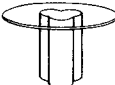

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even hemline, was \$178, now \$44.50; swingy two-pocket skirt or wrap skirt with double flounce, was \$98, now \$24.50; matching camisoles, were \$48, now \$12; spaghetti-strap dress with flounced hem, was \$118, now \$29.50; one-size wrap top, was \$110, now \$27.50; dolman-sleeved blouson jacket, was \$98, now \$24.50; short-sleeved rayon print or black shirt, was \$68, now \$17; sleeveless peplum dress with racing back, was \$124, now \$31; shirtwaist dress, was \$138, now \$34.50; pants, including narrow, draped, or harem pants, or pantaloons, were \$88-\$92, now \$22 and \$23. Also, 50 percent off selected jewelry. Cash only; all sales final. *Vedra of Ibiza, 112 Seventh Ave., near 17th St. (645-9347); Mon.-Fri. 10:30 a.m.-7 p.m. and Sat. 11 a.m.-6 p.m.; while stock lasts.*

CUSTOM-MADE

THIS TAILOR IS NOW OFFERING CUSTOM-made men's wear in English and Italian fabrics from Cerruti, Dormeuil, Holland & Sherry, Soabal, and other fine mills at 20 percent off. Fabrics include mink-and-cashmere and cashmere-and-wool blends; wool worsteds, gabardines, and flannels; and silks. For example: hand-tailored suits and tuxedos, were \$375-\$650, now \$300-\$520; sport jackets, were \$275-\$525, now \$220-\$420; pants, were \$125-\$200, now \$100-\$160; topcoats, were \$500-\$700, now \$400-\$560; vests, were \$75, now \$60. The price for custom-made garments includes one year of free alterations, and free monogramming and hand-sewn buttonholes. Also, 20 percent off on alterations done on your own clothing. Unclaimed custom-made garments, now 50-60 percent off original prices. A.E., M.C., V., checks accepted; all sales final. *Bhambi's Custom Tailors, Ltd., 14 East 60th St., Suite 610 (935-5379); Mon.-Sat. 10 a.m.-7 p.m.; till 8/8.*

HOME TREATMENTS

THE TWO RICHARD'S INTERIOR-DESIGN shops, on the Upper and Lower East Side, are offering reductions through August on custom-design services. For example: slipcovers and bedspreads, now 20 percent off; upholstered headboards, were \$400-\$600, now \$295 (for twin, full, or queen size) and \$350 (for king size); balloon and Roman shades, were \$16-\$18 a sq. ft., now \$10; all upholstered furniture by Heirloom, Kay Lyn, and Pearson, now 25 percent off the catalogue price (must be ordered). Also, discontinued furnishing fabrics (Grand Street store only) by Cyrus Clark, Country

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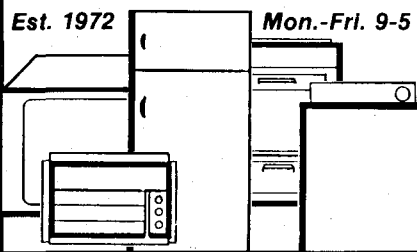
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Gear, P. Kaufmann, Waverly, Jay Yang,
and others, were \$12-\$21 a yd., now \$5.
M.C., V. accepted; checks accepted only
as deposits on custom work; all sales fi-
nal. *Richard's Interior Design*, 1325 Madi-
son Ave., near 93rd St. (831-9000), Mon.-
Fri. 10 a.m.-6 p.m. and Sat. till 5 p.m.; 271
Grand St. (966-3606), Mon.-Fri. and Sun.
9 a.m.-5 p.m.; through 8/31.

SOME BODIES

THE NEW YORK BODY SHOP, FEATURING
clothes for women (sizes 4-12), has
opened at a second location, and both
stores are holding sales. Everything is re-
duced at least 20 percent, including leo-
tards by Bonnie August, Dance France,
and Danskin; activewear by CP Shades,
Dorotennis, Liquid Skin, and Not
French; swimwear by Liza Bruce Cole,
Expozay, and Gottex; lingerie, socks, and
accessories; and all new fall merchan-
dise. Leftovers from last season, includ-
ing hosiery, tights, sportswear, leotards,
lingerie, swimwear, and more, now 50
percent off. A good selection of mer-
chandise is now 50 percent off, but
not all items are at both stores (for
example: Dorotennis shorts and tops and
CP Shades shorts and skirts at the 57th
Street store, and tops and pants by Mis-
tral and shorts and tops by Bik Bok at the
Third Avenue store). A.E., M.C., V.,
checks accepted; all sales final. *New York Body Shop*, 49 West 57th St. (838-
1008); 1195 Third Ave., near 70th St. (737-
6670); Mon.-Fri. 9:30 a.m.-7:30 p.m. and
Sat. 10 a.m.-7 p.m.; through 8/15.

FANCY FOOTWORK

THIS SMALL EAST SIDE BOUTIQUE IS OF-
fering spring and summer shoes for
women (sizes 5½-10 M and some AA) at
50 percent off. Anne Klein moccasins
and pumps with snakeskin trim, were
\$125-\$136, now \$62.50-\$68; leather espa-
drilles, were \$70, now \$35; Allure pumps
and skimmers, were \$75-\$96, now
\$37.50-\$48; Andrew Geller snakeskin
sandals, were \$92, now \$46; Joan and Da-
vid pumps, skimmers, moccasins, and
sandals, were \$76-\$85, now \$38-\$42.50;
Julianelli moccasins and sandals, were
\$77 and \$78, now \$38.50 and \$39; Two
City Kids sandals, were \$87, now \$43.50;
Charles Jourdan Seducta pumps and san-
dals, were \$75 and \$76, now \$37.50 and
\$38; Perry Ellis Portfolio moccasins, were
\$70, now \$35; Palizzio mid-heel pumps
with snakeskin trim, were \$75, now
\$37.50; Kenneth Cole What's What linen-
and-leather boots, were \$83, now \$41.50;
and more. A.E., C.B., D.C., M.C., Optima,
V., checks accepted; all sales final. *Daniel
Evans*, 1405 Second Ave., near 73rd St. (861-
9470); Tues., Fri., and Sat. 10 a.m.-7 p.m.,
Wed. till 8 p.m., Thurs. till 9 p.m., and Sun.
noon-6 p.m.; while stock lasts.

A Complete Entertainment Guide for Seven Days Beginning

AUGUST 5

61
MOVIES

70
THEATER

73
ART

76
MUSIC & DANCE

79
RESTAURANTS

85
OTHER EVENTS

87
NIGHTLIFE

89
RADIO

90
TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—Watts St. west of Sixth Ave. (431-1590). #1—8/5-18: *Vampires in Havana*. #2—Through 9/24: "Summer Festival of Fantasy and Science Fiction." 8/4-5: *They Came From Within*; *Video-drome*. 8/6-7: *Invaders From Mars* (1953); *Invasion of the Body Snatchers* (1956). 8/8-9: *A Clockwork Orange*; *THX 1138*. 8/10: *The Fly* (1958); *Kronos*. 8/11: *Woman in the Moon*; *The Thousand Eyes of Dr. Mabuse*.
2. **THALIA SOHO**—Vandam St. west of Sixth Ave. (675-0498). 8/5: *The Serpent's Egg*; *The Threepenny Opera*. 8/6: *Mon Oncle d'Amérique*; *La Guerre est finie*. 8/7-8: *Blue Velvet*; *The Elephant Man*. 8/9: *Blood Wedding*; *Le Bal*. 8/10: *All About Eve*; *The Little Foxes*. 8/11: *L'Age d'or*; *Suspiria*.
3. **ESSEX**—Grand St. at Essex St. (982-4455). Through 8/6: *La Bamba*. Opening 8/7: *Masters of the Universe*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2560). #1—*Hollywood Shuffle*; *Ping Pong*. #2—*Rosa Luxemburg*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—Through 8/6: *Adventures in Babysitting*. Opening 8/7: *Masters of the Universe*. #2—*Roxanne*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *Full Metal Jacket*.
7. **MOVIELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*The Witches of Eastwick*. #2—*The Lost Boys*. #3—Through 8/6: *Superman IV: The Quest for Peace*. Opening 8/7: *Nadine*.
8. **THEATRE 80**—St. Marks Pl. west of First Ave. (254-7400). 8/5: *Fellini Satyricon*; *Fellini's Roma*. 8/6: *The Hustler*; *Cool Hand Luke*. 8/7-8: *Wuthering Heights* (1939); *Jane Eyre*. 8/9: *Odd Man Out*; *Outcast of the Islands*. 8/10: *Mon Oncle*; *Mr. Hulot's Holiday*. 8/11: *The Petrified Forest*; *The Man Who Came to Dinner*.
9. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). Through 8/15: "Cartoons." 8/5-6: "Bugs

Bunny"; "Bugs Two." 8/7-8: "Hollywood Caricatures"; "Traveltoons & Newsreel Funnies." 8/9: "MGM Gems." 8/10-11: "Popeye III and IV."

10. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—Through 8/6: *Dragnet*. Opening 8/7: *Who's That Girl*. #2—*Innerspace*.
11. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*My Life as a Dog*. #2—*Prick Up Your Ears*. #3—*Rita, Sue and Bob Too*. #4—Through 8/6: *Devil in the Flesh*. Opening 8/7: *Happy New Year*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Snow White and the Seven Dwarfs*; *Spaceballs*. #2—Through 8/4: *Beverly Hills Cop II*. Opening 8/5: *Stakeout*. #3—*La Bamba*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). Through 8/6: *The Witches of Eastwick*. Opening 8/7: *Back to the Beach*.
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). Through 8/4: *Superman IV: The Quest for Peace*. Opening 8/5: *Stakeout*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*The Untouchables*. #2—*RoboCop*. #3—*The Living Daylights*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). *Roxanne*.

42nd-60th Streets

30. **WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). Through 8/6: *Predator*. Opening 8/7: *Masters of the Universe*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Full Metal Jacket*. #2—*RoboCop*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). *The Living Daylights*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*The Lost Boys*. #2—*Superman IV: The Quest for Peace*. #3—*The Witches of Eastwick*. #4—Through 8/6: *Summer School*. Opening 8/7: *Back to the Beach*. #5—*Innerspace*. #6—*Revenge of the Nerds II: Nerds in Paradise*.
34. **EMBASSY 1**—Broadway bet. 46th-47th Sts. (757-2408). *The Untouchables*.
35. **MOVIELAND**—Broadway at 47th St. (757-8320). *Jaws The Revenge*.
36. **EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). Through 8/4: *Adventures in Babysitting*.

MOVIES

- Opening 8/5: *Stakeout*. **EMBASSY 3**—La Bamba. **EMBASSY 4**—La Bamba.
- 37. CINE**—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—*Snow White and the Seven Dwarfs*; *Dragnet*. #2—*Beverly Hills Cop II*.
- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). *Snow White and the Seven Dwarfs*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). Through 8/6: *Roxanne*. Opening 8/7: *Who's That Girl*.
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). *Snow White and the Seven Dwarfs*.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). *Withnail and I*. **CARNEGIE SCREENING ROOM**—(757-2131). *My Life as a Dog*.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). Through 8/6: *Innerspace*. Opening 8/7: *Who's That Girl*.
- 45. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). Through 8/6: *Eat the Peach*. Opening 8/7: *The Girl*.
- 46. NEW CARNEGIE**—57th St. east of Broadway (582-4582). Through 8/6: *Superman IV: The Quest for Peace*. Opening 8/7: *Happy New Year*.
- 47. GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Summer School*.
- 48. PLAZA**—58th St. east of Madison Ave. (355-3320). *La Bamba*.
- 49. PARIS**—58th St. west of Fifth Ave. (688-2013). *Jean de Florette*.
- 50. D. W. GRIFFITH**—59th St. west of Second Ave. (759-4630). *RoboCop*.
- 51. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Superman IV: The Quest for Peace*. #2—*Full Metal Jacket*.
- 52. BARONET**—Third Ave. at 59th St. (355-1663). *Roxanne*. **CORONET**—*The Lost Boys*.
- 53. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *The Wolf at the Door*.
- 54. CINEMA I**—Third Ave. at 60th St. (753-6022). *A Man in Love*. **CINEMA II**—(753-0774). *Good Morning, Babylon*.

61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—Through 8/6: *Dragnet*. Opening 8/7: *Masters of the Universe*. #2—(832-2720). Through 8/6: *My Life as a Dog*. Opening 8/7: *Nadine*.
- 61. BEEKMAN**—Second Ave. at 66th St. (737-2622). Through 8/4: *The Witches of Eastwick*. Opening 8/5: *Stakeout*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*The Living Daylights*. #2—*The Untouchables*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). *The Whistle Blower*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). *Spaceballs*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). Program unavailable.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Superman IV: The Quest for Peace*. #2—*Full Metal Jacket*.
- 67. LOEWS ORPHEUM**—86th St. at Third Ave. (289-4607). #1—*RoboCop*. #2—*The Living Daylights*.
- 68. CINEPLEX ODEON 86TH STREET TWIN**—86th St. at Lexington Ave. (289-8900). #1—*La Bamba*. #2—*The Lost Boys*.

61st Street and Above, West Side

- 80. LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). *Spaceballs*.
- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—*Wish You Were Here*. #2—*Wish You Were Here*. #3—*La Gran Fiesta*.
- 82. CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—*Full Metal Jacket*. #2—*Tampopo*.
- 83. REGENCY**—Broadway bet. 67th-68th Sts. (724-3700). Through 8/8: "Three Beauties: Jean Harlow, Vivien Leigh, Marilyn Monroe." Through 8/8: Marilyn Monroe. 8/4-5: *Don't Bother to Knock*; *The Asphalt*

- Jungle*. 8/6-8: *Bus Stop*; *Some Like It Hot*. 8/9-10/3: "Paramount Classics." 8/9-10: *Sunset Boulevard*; *Sorry, Wrong Number*. 8/11-12: *Horsefeathers*; *Duck Soup*.
- 84. EMBASSY 72ND STREET TWIN**—Broadway at 72nd St. (724-6745). #1—Through 8/4: *Revenge of the Nerds II: Nerds in Paradise*. Opening 8/5: *Stakeout*. #2—*Adventures in Babysitting*.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—*The Witches of Eastwick*. #2—Through 8/6: *Dragnet*. Opening 8/7: *Nadine*. #3—*The Lost Boys*. #4—*RoboCop*. #5—*The Living Daylights*. #6—*The Untouchables*.
- 87. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—*Snow White and the Seven Dwarfs*; Through 8/6: *Beverly Hills Cop II*. Beg. 8/7: *Summer School*. #2—Through 8/16: "Festival Latino." See **Museums, Societies, Etc.** for details.
- 88. COLUMBIA CINEMA**—Broadway bet. 103rd-104th Sts. (866-7500). *La Bamba*.
- 90. HARLEM'S MOVIE CENTER 5**—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*RoboCop*. #2—*The Living Daylights*. #3—*Superman IV: The Quest for Peace*. #4—*Beverly Hills Cop II*. #5—*The Lost Boys*.
- 91. NOVA**—Broadway nr. 147th St. (862-5728). Through 8/6: *RoboCop*. Opening 8/7: *Masters of the Universe*.
- 92. COLISEUM TWIN**—Broadway at 181st St. (927-7200). #1—*La Bamba*. #2—Through 8/6: *Jaws The Revenge*. Opening 8/7: *Masters of the Universe*.

MUSEUMS, SOCIETIES, ETC.

- AMERICAN MUSEUM OF NATURAL HISTORY**—Central Park West at 79th St. (769-5200). *Naturemax Theater*: \$3.50; senior citizens \$2.75; children \$1.75. *Grand Canyon*—*The Hidden Secrets*: Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30. Wed., Fri.—Sun. at 4:30. Double features: \$5.50; senior citizens \$4.50; children \$3. *Grand Canyon*—*The Hidden Secrets* and *Chronos*: Fri.—Sat. at 6 and 7:30.
- BROOKLYN CENTER CINEMA**—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (718-780-5295). \$5; senior citizens and students \$4; children \$3. "The Great Romantic Musicals." 8/8 at 2 and 8, 8/9 at 2: *The Music Man* (1962), dir. Morton Da Costa, with Robert Preston. Through 8/29: "Kinderfest." 8/7 at 1, 8/8 at 11 a.m.: *Hans Christian Andersen* (1952), dir. Charles Vidor, with Danny Kaye.
- CITICORP CENTER**—Atrium at the Market, Third Ave. at 53rd-54th Sts. (559-2330). Free. Silent-film festival; live piano accompaniment. 8/5 at 7:30: *Leave 'Em Laughing* (1928), with Laurel and Hardy. 8/6 at 7:30: *You're Darn Tootin'* (1929), with Laurel and Hardy. 8/7 at 7:30: *Modern Times* (1936), dir. and with Charlie Chaplin. 8/8 at 7:30: *Pay Day* (1922), with Charlie Chaplin. 8/10 at 7:30: *The Gold Rush* (1925), dir. and with Charlie Chaplin. 8/11 at 7:30: *Phantom of the Opera* (1925), with Lon Chaney.
- FESTIVAL LATINO**—Metro Cinema, Broadway bet. 99th-100th Sts. (222-1435). \$5. Through 8/16. 8/5 at 2:30: *The Mansion of Araucama* (Colombia, 1986), dir. Carlos Mayolo; at 5:30: *Habanera* (Cuba, 1984), dir. Pastor Vega; at 7:45: *The Day You Love Me* (Colombia, 1986), dir. Sergio Dow; at 10: *Visa USA* (Colombia, 1986), dir. Lisandro Duque Bernal. 8/6 at 2:30: *The City and the Dogs* (Peru, 1985), dir. Francisco Lombardi; at 5:30: *Ighenia* (Venezuela); at 7:45: *Eulalia* (Costa Rica, 1986), dir. Oscar Castillo; at 10: (See 8/5 at 10). 8/7 at 2:30: (See 8/6 at 2:30); at 5:30: *We've Never Been So Happy* (Brazil); at 7:45: *A Successful Man* (Cuba); at 10: *Subway to the Stars* (Brazil). 8/8 at 2:30: (See 8/6 at 5:30); at 5:30: *Malabrigo* (Peru, 1986), dir. Alberto Durant; at 7:45: (See 8/7 at 7:45); at 10: (See 8/7 at 10). 8/9 at 2:30: *Love Around the Corner* (Mexico, 1986), dir. Alberto Cortes; at 5:30: *What Did I Do to Deserve This?* (Spain, 1985), dir. Pedro Almodovar; at 7:45 and 10: *Women of the Frontier* (Nicaragua, 1986), dir. Ivan Arguello. 8/10 at 2:30: (See 8/9 at 2:30); at 5:30: *Werther* (Spain, 1986), dir. Pilar Miro; at 7:45: (See 8/9 at 5:30); at 10: *The Cartagena Family* (Colombia). 8/11 at 2:30: (See 8/7 at 5:30); 5:30: (See 8/6 at 7:45); at 7:45: *Waiting for the Float* (Argentina); at 10: *Talkies* (Brazil). See also the **Public Theater**.
- FILM SOCIETY OF LINCOLN CENTER**—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). \$5. 8/7-25:

"A New York Film Festival 25th Anniversary Celebration: A Retrospective/1963-1986." 8/7 at 6:15: *The Woman Next Door* (France, 1981), dir. François Truffaut; at 8:30: *Ran* (Japan, 1985), dir. Akira Kurosawa. 8/8 at 12:30: *Celine and Julie Go Boating* (France, 1973), dir. Jacques Rivette; at 4:30: *The Times of Harvey Milk* (U.S., 1984), dir. Robert Epstein and Richard Schmiechen; at 6:30: *Wise Blood* (U.S., 1979), dir. John Huston; at 9: *Weekend* (France, 1967), dir. Jean-Luc Godard. 8/9 at 2:30: *Moonlighting* (Great Britain, 1982), dir. Jerzy Skolimowski; at 4:30: *Mean Streets* (U.S., 1973), dir. Martin Scorsese; at 6:30: *The Conformist* (Italy, 1970), dir. Bernardo Bertolucci; at 9: *Koyaanisqatsi* (U.S., 1982), dir. Godfrey Reggio. 8/10 at 6:15: *Five Easy Pieces* (1970), dir. Bob Rafelson; at 8:30: *In the Realm of the Senses* (Japan, 1976), dir. Nagisa Oshima. 8/11 at 6:15: *Woman in the Dunes* (Japan, 1964), dir. Hiroshi Teshigahara; at 8:45: *The American Friend* (West Germany-France, 1977), dir. Wim Wenders.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). \$2.50. 8/11 at 8: "New Japanese Animation."

FRENCH INSTITUTE—22 E. 60th St. (355-6100). \$3.50; students and senior citizens \$2.50; Tue.—Wed. at 12:30, 3:15, 6, and 8:45. 8/4-5: *Visages de femmes* (Ivory Coast, 1985), dir. Désiré Ecaré. 8/11-12: *Le Rayon vert* (France, 1986), dir. Eric Rohmer.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. "Jewish Humor: History and Image." 8/9 at 12:30, 1:30, and 2:30: *The Great Stand-ups* (1984). 8/11 at 7: "A History of Stand-up Comedy: Part 2." Discussion and clips with author Phil Berger.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1**: "Paramount Pictures: 75 Years." 8/6 at 2:30 and 6: *The Phantom President* (1932), dir. Norman Taurog. 8/7 at 2:30: *We're Not Dressing* (1934), dir. Norman Taurog; at 6: *The Princess Comes Across* (1936), dir. William K. Howard. 8/8 at 2: *Mrs. Wiggs of the Cabbage Patch* (1934), dir. Norman Taurog; at 5: (See 8/7 at 2:30). 8/9 at 2: (See 8/8 at 2); at 5: (See 8/7 at 6). 8/10 at 2:30 and 6: *Jennie Gerhardt* (1933), dir. Marion Gering. 8/11 at 2:30 and 6: *College Swing* (1938), dir. Raoul Walsh. **Titus Theater 2**: Through 9/5: "Berlinat: 20 Films." 8/6 at 6:30, 8/8 at 4: "Berlin Super 8 Program."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$5; senior citizens (Sun.—Thu.) \$3; under 16, \$2.50. 8/5 at 8 and 10:15, 8/6 at 8: *The Mission* (1986), dir. Roland Joffé. 8/7-8 at 8 and 10:15, 8/9 at 7 and 9:15, 8/10 at 8 and 10: *River's Edge* (1987), dir. Tim Hunter; 8/9 at 3 and 5: *The Mad Adventures of "Rabbi" Jacob* (France, 1974), dir. Gérard Oury. 8/11 at 7:45: *Vengeance Is Mine* (Japan, 1979), dir. Shohei Imamura; 8/11-12 at 10:15, 8/13 at 8: *Salvation!* (1987), dir. Beth B.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$5; senior citizens and students \$4. Through 8/6: "Mostly Operetta." 8/4-6 at 6: *The Pagan* (1929), dir. W. S. Van Dyke II; at 8: *Singing on the Treadmill* (Hungary, 1974), dir. Gyula Gazdag; at 10: *Waltzes From Vienna* (1933), dir. Alfred Hitchcock. 8/7-23: "Tribute to Argentine Cinema." 8/7-9 at 6: *The Waters Come Down Turbulently* (Argentina, 1952), dir. Hugo del Carril; at 8: *Mirta, From Liniers to Istanbul* (Argentina, 1987), dir. Jorge Coscia; at 10: *The Days of June* (Argentina, 1986), dir. Alberto Fischerman. 8/10-11 at 6: *Count up to Ten* (Argentina, 1980), dir. Oscar Barney Finn; at 8: *Don Segundo Sombra* (Argentina, 1969), dir. Manuel Antin; at 10: *The Hell We Fear So Much* (Argentina, 1980), dir. Raul De La Torre. See also **Festival Latino**.

QUEENS COLLEGE—Kiely Hall, Room 170, L. I. Expwy. and Kissena Blvd., Flushing, Queens (718-520-7303). Free. 8/5 at 1:30: *Mr. Hulot's Holiday* (France, 1953), dir. Jacques Tati.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. "The Silent Comedies of Harold Lloyd." 8/8 at 2: *Girl Shy* (1924).

BRONX

- 100. ALLERTON**—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Superman IV*. #2—Through 8/6: *Revenge of the Nerds II*. Beg. 8/7: *Masters of the Universe*. #3—*The Lost Boys*.

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*La Bamba*. #2—Through 8/6: *Snow White and the Seven Dwarfs*; *Full Metal Jacket*. Beg. 8/7: *Who's That Girl*. #3—*Superman IV*. #4—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*.

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #2—*The Living Daylights*.

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Living Daylights*. #2—Through 8/6: *Adventures in Babysitting*; *Jaws The Revenge*. Beg. 8/7: *Masters of the Universe*.

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 8/6: *The Untouchables*. Beg. 8/7: *Masters of the Universe*.

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Lost Boys*. #2—*The Living Daylights*. #3—*La Bamba*. #4—Through 8/4: *Jaws The Revenge*. Beg. 8/5: *Stakeout*.

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*The Lost Boys*. #2—*RoboCop*. #3—*The Living Daylights*. #4—Through 8/6: *Summer School*; *Jaws The Revenge*. Beg. 8/7: *Masters of the Universe*.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Superman IV*. #2—Through 8/4: *La Bamba*. Beg. 8/5: *Stakeout*.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Superman IV*. #2—*La Bamba*. #3—*The Lost Boys*.

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Living Daylights*. #2—*Full Metal Jacket*. #3—*Jaws The Revenge*. #4—*Superman IV*. #5—*The Untouchables*. #6—*The Lost Boys*. #7—*RoboCop*. #8—*Adventures in Babysitting*. #9—*Revenge of the Nerds II*. #10—*Beverly Hills Cop II*. #11—*La Bamba*. #12—*Snow White and the Seven Dwarfs*; *Summer School*.

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*The Lost Boys*. #2—*La Bamba*. #3—*Snow White and the Seven Dwarfs*; *The Untouchables*. #4—*RoboCop*. #5—Through 8/6: *Dragnet*; *Full Metal Jacket*. Beg. 8/7: *Masters of the Universe*. #6—Through 8/6: *Adventures in Babysitting*. Beg. 8/7: *Nadine*. #7—Beg. 8/5: *Stakeout*.

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 8/6: *Beverly Hills Cop II*; *The Witches of Eastwick*.

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*RoboCop*. #2—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Through 8/6: *Roxanne*. Beg. 8/7 (tent.): *Who's That Girl*. #2—Through 8/6: *The Witches of Eastwick*. Beg. 8/7 (tent.): *Wish You Were Here*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #2—Through 8/6: *Superman IV*. Beg. 8/7: *Masters of the Universe*. #3—*The Lost Boys*. #4—*Snow White and the Seven Dwarfs*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #2—*Superman IV*; *Snow White and the Seven Dwarfs*.

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—Through 8/6: *Jaws The Revenge*. Beg. 8/7: *Masters of the Universe*. #2—*The Lost Boys*. #3—*RoboCop*. #4—*Superman IV*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 8/6: *Predator*. Beg. 8/7: *Masters of the Universe*. #2—*Superman IV*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Living Daylights*. #2—*Superman IV*. #3—Through 8/6: *Jaws The Revenge*; *The Witches of Eastwick*. Beg. 8/7: *Who's That Girl*. #4—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #5—*Spaceballs*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Living Daylights*. #2—Through 8/6: *RoboCop*. Beg. 8/7: *Masters of the Universe*. #3—*Superman IV*. #4—*The Lost Boys*.

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Superman IV*; *The Untouchables*. #2—*The Living Daylights*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Full Metal Jacket*. #2—Through 8/6: *Predator*. Beg. 8/7: *Nadine*. #3—*Superman IV*. #4—*The Living Daylights*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Lost Boys*. #2—Through 8/4: *Revenge of the Nerds II*. Beg. 8/5: *Stakeout*. #3—Through 8/6: *Snow White and the Seven Dwarfs*; *Spaceballs*. Beg. 8/7: *Masters of the Universe*. #4—*RoboCop*. #5—*La Bamba*.

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Jaws The Revenge*. #2—*Summer School*.

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Living Daylights*. #2—*The Untouchables*. #3—*Summer School*.

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*La Bamba*. #2—*The Lost Boys*. #3—Through 8/6: *Full Metal Jacket*. Beg. 8/7: *Nadine*. #4—*Snow White and the Seven Dwarfs*.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Full Metal Jacket*. #2—*La Bamba*. #3—*The Lost Boys*. #4—*The Living Daylights*. #5—*Jaws The Revenge*. #6—Through 8/6: *The Witches of Eastwick*. Beg. 8/7: *Masters of the Universe*. #7—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #8—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #9—Through 8/6: *Innerspace*. Beg. 8/7: *Who's That Girl*.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Superman IV*. #2—*RoboCop*. #3—*The Lost Boys*. #4—*The Living Daylights*. #5—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #6—Through 8/6: *Summer School*; *Spaceballs*. Beg. 8/7: *Masters of the Universe*.

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*La Bamba*. #2—*Snow White and the Seven Dwarfs*; *Roxanne*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Living Daylights*. #2—*RoboCop*. #3—*La Bamba*. #4—Through 8/6: *Jaws The Revenge*. Beg. 8/7: *Masters of the Universe*. #5—*The Lost Boys*.

223. WALKER—18th Ave. at 64th St. (232-4500). #1—*Jaws The Revenge*. #2—Through 8/6: *Spaceballs*. Beg. 8/7: *Who's That Girl*. #3—Through 8/6: *The Witches of Eastwick*. Beg. 8/7: *Masters of the Universe*. #4—*Superman IV*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Superman IV*. #2—*La Bamba*. #3—*The Living Daylights*. #4—*The Lost Boys*. #5—*Snow White and the Seven Dwarfs*. #6—Through 8/4: *Revenge of the Nerds II*. Beg. 8/5: *Stakeout*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Living Daylights*. #2—*The Lost Boys*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Full Metal Jacket*. #2—Through 8/6: *Summer School*. Beg. 8/7: *Nadine*. #3—Through 8/6: *Adventures in Babysitting*. Beg. 8/7: *Back to the Beach*. #4—*Spaceballs*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—Through 8/6: *Jaws The Revenge*. Beg. 8/7: *Who's That Girl*. #2—*RoboCop*. #3—*Full Metal Jacket*; *Snow White and the Seven Dwarfs*. #4—*La Bamba*. #5—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #6—Through 8/6: *Revenge of the Nerds II*. Beg. 8/7: *Nadine*. #7—*Superman IV*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Living Daylights*. #2—*RoboCop*. #3—*Jaws The Revenge*.

306. FLUSHING—UA QUARTET—(359-6777). #1—*La Bamba*. #2—*Superman IV*. #3—Through 8/4: *Revenge of the Nerds II*. Beg. 8/5: *Stakeout*. #4—Through 8/6: *Snow White and the Seven Dwarfs*. Beg. 8/7: *Who's That Girl*.

307. FLUSHING—UTOPIA—(454-2323). #1—*The Untouchables*. #2—*Adventures in Babysitting*.

308. FOREST HILLS—CINEMART—(261-2244). #1—*Summer School*. #2—Through 8/6: *Beverly Hills Cop II*; *Benji the Hunted*. Beg. 8/7: *Dragnet*.

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 8/6: *Roxanne*. Beg. 8/7: *Masters of the Universe*. #2—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #3—*Full Metal Jacket*.

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Snow White and the Seven Dwarfs*. #2—Through 8/6: *Innerspace*. Beg. 8/7: *Nadine*.

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *The Untouchables*.

312. FOREST HILLS—MIDWAY—(261-8572). #1—*La Bamba*. #2—*The Lost Boys*. #3—*The Witches of Eastwick*. #4—Through 8/6: *Superman IV*. Beg. 8/7: *Who's That Girl*.

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*RoboCop*. #2—*Snow White and the Seven Dwarfs*. #3—Through 8/6: *Revenge of the Nerds II*. Beg. 8/7: *Masters of the Universe*. #4—*La Bamba*. #5—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #6—Through 8/6: *Jaws The Revenge*. Beg. 8/7: *Who's That Girl*.

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—Through 8/6: *Beverly Hills Cop II*. Beg. 8/7: *Back to the Beach*. #2—*Summer School*.

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*RoboCop*. #2—*The Lost Boys*.

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Living Daylights*. #2—Through 8/6: *Jaws The Revenge*. Beg. 8/7: *Masters of the Universe*. #3—Through 8/6: *Superman IV*. Beg. 8/7: *Who's That Girl*.

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #2—*The Living Daylights*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Living Daylights*. #2—*The Lost Boys*. #3—Through 8/4: *Revenge of the Nerds II*. Beg. 8/5: *Stakeout*.

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*RoboCop*; *Benji the Hunted*. #2—*La Bamba*.

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Living Daylights*. #2—*RoboCop*.

322. SUNNYSIDE—CENTER—(784-3050). #1—Through 8/4: *Jaws The Revenge*. Beg. 8/5: *Stakeout*. #2—*RoboCop*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #2—*Snow White and the Seven Dwarfs*.

401. NEW DORP—HYLAN—(351-6601). #1—*La Bamba*. #2—*The Living Daylights*.

402. NEW DORP—LANE—(351-2110). *RoboCop*.

403. NEW DORP—RAE—(979-0444). Program unavailable.

404. NEW DORP—FOX PLAZA—(987-6800). #1—Through 8/6: *Jaws The Revenge*. Beg. 8/7: *Masters of the Universe*. #2—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*.

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Beverly Hills Cop II*. #2—*The Lost Boys*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*The Lost Boys*. #2—Through 8/4: *La Bamba*. Beg. 8/5: *Stakeout*. #3—Through 8/6: *Superman IV*. Beg. 8/7: *Masters of the Universe*. #4—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #5—Through 8/6: *Jaws The Revenge*. Beg. 8/7: *La Bamba*. #6—*The Living Daylights*. #7—Through 8/6: *Adventures in Babysitting*. Beg. 8/7: *Snow White and the Seven Dwarfs*. #8—*Full Metal Jacket*. #9—Through 8/6: *Revenge of the Nerds II*. Beg. 8/7: *Superman IV*. #10—Through 8/6: *Spaceballs*. Beg. 8/7: *Nadine*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*La Bamba*. #2—*RoboCop*; *Snow White and the Seven Dwarfs*.

501. BELLMORE—MOVIES—(783-7200). Through 8/6: *Roxanne*. Beg. 8/7: *Spaceballs*.

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MOVIES

- 502. BETHPAGE—MID-ISLAND**—(796-7500). Through 8/6: Beverly Hills Cop II.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—The Lost Boys. #2—La Bamba. #3—Through 8/6: Innerspace. Beg. 8/7: Masters of the Universe. #4—Through 8/6: Superman IV. Beg. 8/7: Who's That Girl.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—The Living Daylights. #2—Snow White and the Seven Dwarfs. #3—Through 8/4: Jaws The Revenge. Beg. 8/5: Stakeout. #4—Adventures in Babysitting. #5—Nadine.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—The Living Daylights. #2—The Lost Boys. #3—RoboCop. #4—Summer School. #5—The Untouchables. #6—Full Metal Jacket. #7—Jaws The Revenge. #8—Adventures in Babysitting.
- 506. GREAT NECK—SQUIRE**—(466-2020). #1—The Living Daylights. #2—The Lost Boys. #3—Through 8/6: Superman IV. Beg. 8/7: Who's That Girl.
- 507. HEWLETT—HEWLETT**—(791-6768). Snow White and the Seven Dwarfs; Through 8/6: The Witches of Eastwick. Beg. 8/7: Predator.
- 508. HICKSVILLE—HICKSVILLE**—(931-0749). #1—Roxanne. #2—Through 8/6: Adventures in Babysitting. Beg. 8/7: Masters of the Universe.
- 509. HICKSVILLE—MID-PLAZA**—(433-2400). #1—Through 8/6: Jaws The Revenge. Beg. 8/7: Who's That Girl. #2—Through 8/6: Spaceballs. Beg. 8/7: Back to the Beach. #3—RoboCop. #4—Innerspace. #5—Summer School. #6—The Living Daylights.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—Through 8/6: Summer School. Beg. 8/7: Back to the Beach. #2—Through 8/6: Adventures in Babysitting. Beg. 8/7: Spaceballs. #3—La Bamba.
- 511. LEVITTOWN—LEVITTOWN**—(731-0516). #1—Snow White and the Seven Dwarfs. #2—Through 8/6: Dragnet. Beg. 8/7 (tent.): The Untouchables. #3—Through 8/6: The Witches of Eastwick. Beg. 8/7 (tent.): Masters of the Universe.
- 512. LEVITTOWN—LOEWS NASSAU**—(731-5400). #1—The Living Daylights. #2—Spaceballs. #3—Adventures in Babysitting. #4—The Untouchables. #5—RoboCop. #6—Summer School.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). Through 8/6: Spaceballs. Beg. 8/7: The Untouchables.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—Superman IV. #2—RoboCop. #3—Through 8/6: Revenge of the Nerds II. Beg. 8/7: Nadine. #4—Full Metal Jacket.
- 515. MALVERNE—TWIN**—(599-6966). #1—The Untouchables. #2—Beverly Hills Cop II.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—Through 8/6: The Untouchables. Beg. 8/7: Nadine. #2—Through 8/4: Summer School. Beg. 8/5: Stakeout. #3—Through 8/6: La Bamba. Beg. 8/7: Back to the Beach.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—Superman IV. #2—Through 8/4: Adventures in Babysitting. Beg. 8/5: Stakeout. #3—Through 8/6: The Witches of Eastwick. Beg. 8/7: Who's That Girl. #4—Through 8/6: Summer School. Beg. 8/7: Back to the Beach. #5—Revenge of the Nerds II. #6—The Lost Boys. #7—Through 8/6: La Bamba. Beg. 8/7: Masters of the Universe. #8—Full Metal Jacket. #9—Through 8/6: Jaws The Revenge. Beg. 8/7: Nadine.
- 518. MASSAPEQUA—PEQUA**—(799-6464). The Living Daylights.
- 519. MERRICK—TWIN**—(546-1270). #1—Through 8/6: Spaceballs. #2—Through 8/6: The Untouchables.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—Through 8/6: Spaceballs. Beg. 8/7: Who's That Girl. #2—La Bamba.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—Through 8/6: The Witches of Eastwick. Beg. 8/7: Beverly Hills Cop II. #2—Through 8/6: Innerspace. Beg. 8/7: Spaceballs.
- 523. PORT WASHINGTON—MOVIES**—(944-6200). #1—Superman IV. #2—The Lost Boys. #3—Through 8/6: Spaceballs. Beg. 8/7: Who's That Girl. #4—The Living Daylights. #5—Snow White and the Seven Dwarfs; Full Metal Jacket.
- 524. ROCKVILLE CENTRE—FANTASY**—(764-8000). The Living Daylights.

- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—Through 8/4: Spaceballs. Beg. 8/5: Stakeout. #2—The Lost Boys.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—Through 8/6: RoboCop. Beg. 8/7: Happy New Year. #2—Roxanne.
- 527. SYOSSET—SYOSSET**—(921-5810). #1—Through 8/6: Superman IV. Beg. 8/7: Nadine. #2—Through 8/4: La Bamba. Beg. 8/5: Stakeout. #3—Full Metal Jacket.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). The Witches of Eastwick.
- 529. VALLEY STREAM—GREEN ACRES**—(561-2100). #1—Through 8/6: Predator. Beg. 8/7: Nadine. #2—Through 8/4: Roxanne. Beg. 8/5: Stakeout. #3—Revenge of the Nerds II.
- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—Adventures in Babysitting. #2—Snow White and the Seven Dwarfs; The Witches of Eastwick. #3—Beverly Hills Cop II. #4—RoboCop. #5—The Untouchables. #6—Superman IV. #7—The Living Daylights. #8—La Bamba. #9—The Lost Boys. #10—Jaws The Revenge; Spaceballs. #11—Full Metal Jacket. #12—Summer School.
- 531. WANTAGH—WANTAGH**—(781-6969). Through 8/6: Dragnet. Beg. 8/7: Predator.
- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—The Lost Boys. #2—The Living Daylights. #3—Through 8/6: La Bamba. Beg. 8/7: Who's That Girl.
- 533. WESTBURY—WESTBURY**—(333-1911). #1—My Life as a Dog. #2—Snow White and the Seven Dwarfs; Beverly Hills Cop II.

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—Spaceballs. #2—Through 8/6: Innerspace. Beg. 8/7: Nadine. #3—Superman IV.
- 601. BABYLON—SOUTH BAY**—(587-7676). #1—Summer School. #2—Through 8/6: Adventures in Babysitting. Beg. 8/7: Back to the Beach. #3—Through 8/4: Jaws The Revenge. Beg. 8/5: Stakeout.
- 602. BAY SHORE—CINEMA**—(665-1722). Through 8/6: Full Metal Jacket. Beg. 8/7: Who's That Girl.
- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—The Living Daylights. #2—The Lost Boys.
- 604. BAY SHORE—SUNRISE DRIVE-IN**—(665-1111). #1—Through 8/4: Superman IV. Beg. 8/5: Stakeout. #2—Through 8/6: La Bamba. Beg. 8/7: Masters of the Universe.
- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—The Witches of Eastwick; Snow White and the Seven Dwarfs. #2—The Living Daylights. #3—La Bamba. #4—Jaws The Revenge. #5—The Lost Boys. #6—Adventures in Babysitting. #7—Spaceballs. #8—Superman IV. #9—Beverly Hills Cop II. #10—RoboCop. #11—Summer School. #12—Full Metal Jacket.
- 608. COMMACK—MULTIPLEX**—(462-6953). #1—Full Metal Jacket. #2—The Witches of Eastwick. #3—Adventures in Babysitting. #4—The Lost Boys. #5—Beverly Hills Cop II; Innerspace. #6—RoboCop. #7—Jaws The Revenge. #8—Spaceballs. #9—La Bamba. #10—Superman IV. #11—Summer School. #12—The Living Daylights.
- 609. COMMACK—CINEPLEX ODEON**—(499-4545). #1—Snow White and the Seven Dwarfs. #2—Through 8/6: Roxanne. Beg. 8/7: Nadine.
- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—The Lost Boys. #2—Through 8/6: The Living Daylights. Beg. 8/7: Nadine. #3—The Living Daylights. #4—Through 8/4: Superman IV. Beg. 8/5: Stakeout. #5—Jaws The Revenge. #6—Through 8/6: Adventures in Babysitting. Beg. 8/7: Back to the Beach. #7—Through 8/6: Summer School. Beg. 8/7: Who's That Girl. #8—La Bamba.
- 611. CORAM—PINE**—(698-6442). #1—RoboCop. #2—Jaws The Revenge. #3—Snow White and the Seven Dwarfs. #4—Summer School. #5—Spaceballs.
- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—The Lost Boys. #2—La Bamba. #3—Through 8/6: Full Metal Jacket. Beg. 8/7: The Living Daylights. #4—Through 8/6: Roxanne. Beg. 8/7: Who's That Girl. #5—Through 8/4: The Witches of Eastwick. Beg. 8/5: Stakeout.
- 613. ELWOOD—ELWOOD**—(499-7800). #1—The Living Daylights. #2—Summer School.

NEW YORK STATE

AREA CODE 914

Westchester County

- 614. FIRE ISLAND—COMMUNITY**—(583-5184). 8/6-7: *The Morning After*.
- 615. GREENPORT—GREENPORT**—(477-0500). Through 8/6: *The Witches of Eastwick*. Beg. 8/7 (tent.): *The Untouchables*.
- 616. HUNTINGTON—SHORE**—(421-5200). #1—*The Lost Boys*. #2—Through 8/6: *Superman IV*. Beg. 8/7: *Masters of the Universe*. #3—Through 8/4: *The Untouchables*. Beg. 8/5: *Stakeout*. #4—*RoboCop*.
- 617. HUNTINGTON STATION—WHITMAN**—(423-1300). *The Living Daylights*.
- 618. ISLIP—ISLIP**—(581-5200). #1—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #2—*Snow White and the Seven Dwarfs*. #3—*La Bamba*. #4—Through 8/6: *Superman IV*. Beg. 8/7: *Masters of the Universe*.
- 619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). Through 8/6: *Innerspace*. Beg. 8/7: *Who's That Girl*.
- 620. LINDENHURST—LINDENHURST**—(888-5400). *The Untouchables*.
- 621. MATTITUCK—MATTITUCK**—(298-4405). #1—*The Living Daylights*. #2—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #3—*Snow White and the Seven Dwarfs*. #4—*The Lost Boys*. #5—Through 8/6: *Superman IV*. Beg. 8/7: *Masters of the Universe*. #6—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #7—Through 8/6: *La Bamba*. Beg. 8/7: *Nadine*.
- 622. MONTAUK—THE MOVIES**—(668-2393). Through 8/6: *Jaws The Revenge*.
- 623. NORTHPORT—NORTHPORT**—(261-8600). Through 8/6: *Roxanne*.
- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—*Innerspace*. #2—*Jaws The Revenge*. #3—Through 8/6: *Roxanne*. Beg. 8/7: *The Living Daylights*. #4—*The Lost Boys*. #5—*Snow White and the Seven Dwarfs*. #6—Through 8/4: *Full Metal Jacket*. Beg. 8/5: *Stakeout*. #7—*La Bamba*. #8—Through 8/6: *Adventures in Babysitting*. Beg. 8/7: *Masters of the Universe*. #9—Through 8/6: *Summer School*. Beg. 8/7: *Nadine*. #10—*The Untouchables*. #11—*The Witches of Eastwick*. #12—*Spaceballs*. #13—*The Living Daylights*.
- 626. PATCHOGUE—TRIPLEX**—(475-0601). #1—*Superman IV*. #2—Through 8/6: *Revenge of the Nerds II*. Beg. 8/7: *Masters of the Universe*. #3—*Beverly Hills Cop II*.
- 627. PORT JEFFERSON—MINI EAST**—(928-6555). *The Lost Boys*; *Harry and the Hendersons*. **WEST**—Through 8/6: *Roxanne*; *Benji the Hunted*. Beg. 8/7: *Who's That Girl*.
- 628. RIVERHEAD—SUFFOLK**—(727-3133). Through 8/6: *The Untouchables*.
- 629. ROCKY POINT—DRIVE-IN**—(744-8900). *The Lost Boys*; *Lethal Weapon*.
- 630. SAG HARBOR—SAG HARBOR**—(725-0010). Through 8/6: *Hollywood Shuffle*. Beg. 8/7: *Withnail and I*.
- 631. SAYVILLE—SAYVILLE**—(589-0232). #1—*The Living Daylights*. #2—Through 8/6: *Summer School*. Beg. 8/7: *Who's That Girl*. #3—*Snow White and the Seven Dwarfs*. #4—*The Lost Boys*.
- 632. SHIRLEY—DRIVE-IN**—(281-5444). *The Living Daylights*.
- 633. SMITHTOWN—SMITHTOWN**—(265-1551). Through 8/6: *The Witches of Eastwick*. Beg. 8/7: *Who's That Girl*.
- 634. SOUTHAMPTON—SOUTHAMPTON**—(283-1300). #1—*Superman IV*. #2—Through 8/6: *The Living Daylights*. Beg. 8/7: *Back to the Beach*. #3—Through 8/6: *Summer School*. Beg. 8/7: *Nadine*. #4—*Spaceballs*. #5—*The Witches of Eastwick*.
- 635. STONY BROOK—LOEWS**—(751-2300). #1—*The Living Daylights*. #2—*The Lost Boys*. #3—*Adventures in Babysitting*.
- 636. WEST ISLIP—TWIN**—(669-2626). #1—*Snow White and the Seven Dwarfs*. #2—*RoboCop*. #3—Through 8/6: *The Untouchables*. Beg. 8/7: *Roxanne*.
- 637. WESTHAMPTON—HAMPTON ARTS**—(288-2600). #1—*The Living Daylights*. #2—Through 8/6: *Full Metal Jacket*. Beg. 8/7: *Stakeout*.
- 638. WESTHAMPTON—WESTHAMPTON**—(288-1500). *The Lost Boys*.

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—(234-7300). #1—*The Living Daylights*. #2—Through 8/4: *Roxanne*. Beg. 8/5: *Stakeout*.

- 701. BEDFORD VILLAGE—CINEMA 22**—(234-9577). Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*.

- 702. BRONXVILLE—BRONXVILLE**—(961-4030). #1—*La Bamba*. #2—Through 8/6: *The Untouchables*. Beg. 8/7: *Nadine*. #3—Through 8/6: *Full Metal Jacket*. Beg. 8/7: *Masters of the Universe*.

- 703. GREENBURGH—CINEMA 100**—(946-4680). #1—*La Bamba*. #2—*RoboCop*.

- 704. HARRISON—CINEMA**—(835-5952). Through 8/6: *Spaceballs*.

- 705. HARTSDALE—CINEMA**—(428-2200). #1—*Summer School*. #2—*Beverly Hills Cop II*; *Innerspace*. #3—*The Lost Boys*. #4—*The Untouchables*.

- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL**—(747-2333). #1—*La Bamba*. #2—*Full Metal Jacket*. #3—*RoboCop*. #4—*The Living Daylights*. #5—*Superman IV*. #6—*The Lost Boys*. #7—*Summer School*. #8—*Spaceballs*. #9—*The Untouchables*; *Snow White and the Seven Dwarfs*. #10—*Adventures in Babysitting*.

- 707. LARCHMONT—PLAYHOUSE**—(834-3001). *The Lost Boys*.

- 708. MAMARONECK—PLAYHOUSE**—(698-2200). #1—*La Bamba*. #2—*Spaceballs*. #3—*The Witches of Eastwick*. #4—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*.

- 709. MOUNT KISCO—MOUNT KISCO**—(666-6900). #1—*Snow White and the Seven Dwarfs*. #2—Through 8/6: *Adventures in Babysitting*. Beg. 8/7: *Who's That Girl*. #3—*RoboCop*. #4—*La Bamba*. #5—*Superman IV*. #6—*The Lost Boys*.

- 710. MOUNT VERNON—PARKWAY**—(664-3311). Through 8/6: *Roxanne*. Beg. 8/7: *The Untouchables*.

- 711. NEW ROCHELLE—PROCTORS**—(632-1100). #1—Through 8/6: *Jaws The Revenge*. Beg. 8/7: *Masters of the Universe*. #2—*The Lost Boys*.

- 712. NEW ROCHELLE—TOWN**—(632-9700). *The Living Daylights*.

- 713. OSSINING—ARCADIAN**—(941-5200). #1—*Superman IV*. #2—*Summer School*. #3—*The Lost Boys*.

- 714. PEEKSKILL—BEACH**—(737-6262). #1—Through 8/6: *The Witches of Eastwick*. Beg. 8/7: *Masters of the Universe*. #2—*RoboCop*. #3—*The Living Daylights*. #4—*The Lost Boys*.

- 715. PEEKSKILL—WESTCHESTER MALL**—(528-8822). #1—*Revenge of the Nerds II*. #2—*Superman IV*. #3—*Summer School*. #4—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*.

- 716. PELHAM—PICTURE HOUSE**—(738-3160). Through 8/6: *Beverly Hills Cop II*.

- 718. RYE—RYE RIDGE**—(939-8177). #1—Through 8/6: *Summer School*. #2—*The Living Daylights*.

- 719. SCARSDALE—FINE ARTS**—(723-6699). *Full Metal Jacket*.

- 720. SCARSDALE—PLAZA**—(725-0078). *Roxanne*.

- 721. WHITE PLAINS—GALLERIA**—(997-8198). #1—*Dragnet*. #2—*Superman IV*.

- 722. YONKERS—CENTRAL PLAZA**—(793-3232). #1—*The Living Daylights*. #2—*Revenge of the Nerds II*. #3—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #4—*Spaceballs*.

- 723. YONKERS—MOVIELAND**—(793-0002). #1—*Superman IV*. #2—*The Witches of Eastwick*. #3—*Jaws The Revenge*; *Snow White and the Seven Dwarfs*. #4—*The Lost Boys*. #5—Through 8/6: *Summer School*. Beg. 8/7: *Who's That Girl*. #6—*RoboCop*.

- 724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—(245-1500). #1—*The Living Daylights*. #2—*The Lost Boys*. #3—*Spaceballs*. #4—*La Bamba*. #5—Through 8/6: *Full Metal Jacket*. Beg. 8/7: *Nadine*. #6—Through 8/6: *Snow White and the Seven Dwarfs*; *Dragnet*. Beg. 8/7: *Masters of the Universe*. #7—Through 8/6: *Roxanne*. Beg. 8/7: *Nadine*.

- 725. YORKTOWN HEIGHTS—TRIANGLE**—(245-8850). #1—Through 8/6: *RoboCop*. Beg. 8/7 (tent.): *Adven-*

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MOVIES

tures in *Babysitting*. #2—Through 8/6: *The Untouchables*. Beg. 8/7 (tent.): *Innerspace*.

Rockland County

- 750. BLAUVELT—NYACK DRIVE-IN**—(358-1844). Through 8/6: *Summer School*; "Crocodile" Dundee. Beg. 8/7: *Masters of the Universe*.
- 751. MONSEY—ROCKLAND DRIVE-IN**—(356-4040). Through 8/6: *La Bamba*; *Stand By Me*. Beg. 8/7: *Back to the Beach*.
- 752. NANUET—MALL**—(623-6336). *The Lost Boys*.
- 753. NANUET—MOVIES**—(623-0211). #1—*La Bamba*. #2—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #3—*Jaws The Revenge*. #4—*Innerspace*. #5—*RoboCop*.
- 754. NANUET—ROUTE 59**—(623-3355). *Full Metal Jacket*.
- 755. NEW CITY—TOWN**—(634-5100). #1—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #2—Through 8/6: *Spaceballs*.
- 756. NEW CITY—UA CINEMA 304**—(634-8200). #1—*The Living Daylights*. #2—*The Lost Boys*.
- 757. NYACK—CINEMA EAST**—(358-6631). *Superman IV*.
- 758. ORANGEBURG—303 DRIVE-IN**—(359-2021). *The Living Daylights*.
- 759. PEARL RIVER—CENTRAL**—(735-2530). #1—*The Living Daylights*. #2—Through 8/6: *The Untouchables*. Beg. 8/7: *Back to the Beach*.
- 760. PEARL RIVER—PEARL RIVER**—(735-6500). *Summer School*.
- 761. SPRING VALLEY—CINEMA 45**—(352-1445). Through 8/4: *RoboCop*. Beg. 8/5: *Stakeout*.
- 762. SPRING VALLEY—PIX**—(425-6902). #1—*The Living Daylights*. #2—*La Bamba*.
- 763. STONY POINT—9 W**—(942-0303). Through 8/6: *Revenge of the Nerds II*. Beg. 8/7: *RoboCop*.
- 764. SUFFERN—LAFAYETTE**—(357-6030). *Snow White and the Seven Dwarfs*; *Spaceballs*.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD—FINE ARTS**—(775-0070). #1—*Jaws The Revenge*. #2—*RoboCop*.
- 801. DANBURY—CINE**—(743-2200). #1—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #2—Through 8/4: *Spaceballs*. Beg. 8/5: *Stakeout*. #3—*The Lost Boys*.
- 802. DANBURY—CINEMA**—(748-2923). #1—*Snow White and the Seven Dwarfs*. #2—*La Bamba*.
- 803. DANBURY—PALACE**—(748-7496). #1—*The Living Daylights*. #2—Through 8/6: *Full Metal Jacket*. Beg. 8/7: *Nadine*. #3—Through 8/6: *Superman IV*. Beg. 8/7: *Who's That Girl*.
- 805. FAIRFIELD—COMMUNITY**—(255-6555). #1—*Superman IV*. #2—*RoboCop*.
- 806. FAIRFIELD—COUNTY**—(334-1411). *Snow White and the Seven Dwarfs*; *Roxanne*.
- 807. GREENWICH—CINEMA**—(869-6030). #1—*Jaws The Revenge*. #2—Through 8/6: *Dragnet*. Beg. 8/7: *Who's That Girl*.
- 808. GREENWICH—PLAZA**—(869-4030). #1—*The Living Daylights*. #2—*The Witches of Eastwick*. #3—*Adventures in Babysitting*.
- 809. NEW CANAAN—PLAYHOUSE**—(966-0600). #1—*The Lost Boys*. #2—Through 8/4: *Full Metal Jacket*. Beg. 8/5: *Stakeout*.
- 810. NORWALK—CINEMA**—(838-4504). #1—Through 8/6: *Superman IV*. Beg. 8/7: *Who's That Girl*. #2—*RoboCop*.
- 811. NORWALK—NORWALK**—(866-9202). Through 8/6: *Jaws The Revenge*. Beg. 8/7: *Nadine*.
- 812. RIDGEFIELD—CINEMA**—(438-3338). Through 8/6: *Snow White and the Seven Dwarfs*; *Roxanne*.
- 813. SOUTH NORWALK—SONO**—(866-9202). 8/4-10: *Prick Up Your Ears*. 8/11-13: *Festival of Claymation*.
- 814. SPRINGDALE—STATE**—(325-0250). Through 8/6: *Roxanne*; *Beverly Hills Cop II*.

- 815. STAMFORD—AVON**—(324-9205). #1—Through 8/6: *Superman IV*. Beg. 8/7: *Who's That Girl*. #2—*RoboCop*.
- 816. STAMFORD—CINEMA**—(324-3100). #1—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #2—Through 8/6: *The Untouchables*. Beg. 8/7: *Nadine*. #3—*The Lost Boys*.
- 817. STAMFORD—RIDGEWAY**—(323-5000). #1—Through 8/4: *Full Metal Jacket*. Beg. 8/5: *Stakeout*. #2—*Snow White and the Seven Dwarfs*.
- 818. STAMFORD—UA STAMFORD SQUARE**—(377-5056). #1—*La Bamba*. #2—*Jaws The Revenge*. #3—*Snow White and the Seven Dwarfs*; *The Witches of Eastwick*. #4—*Roxanne*. #5—*Superman IV*. #6—*Summer School*.
- 819. TRUMBULL—TRANS-LUX**—(374-0462). #1—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #2—Through 8/4: *Full Metal Jacket*. Beg. 8/5: *Stakeout*. #3—*Beverly Hills Cop II*.
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—*The Living Daylights*. #2—*The Lost Boys*. #3—(227-9619). Through 8/4: *The Witches of Eastwick*. Beg. 8/5: *Stakeout*. #4—(226-6666). *Roxanne*.
- 821. WESTPORT—POST**—(227-0500). Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*.
- 822. WILTON—CINEMA**—(762-5678). *Snow White and the Seven Dwarfs*.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN**—(997-6873). #1—*Superman IV*. #2—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #3—*The Living Daylights*.
- 901. JERSEY CITY—HUDSON PLAZA**—(433-1100). #1—*Summer School*. #2—*Spaceballs*; *Benji the Hunted*.
- 902. JERSEY CITY—STATE**—(653-5200). #1—*The Living Daylights*. #2—*The Lost Boys*. #3—*Jaws The Revenge*. #4—*La Bamba*.
- 903. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—*Full Metal Jacket*. #2—*Jaws The Revenge*. #3—*Adventures in Babysitting*. #4—*Spaceballs*. #5—*Snow White and the Seven Dwarfs*; *The Untouchables*. #6—*The Lost Boys*. #7—*Superman IV*. #8—*La Bamba*.
- 904. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—*Summer School*. #2—*Revenge of the Nerds II*. #3—*The Living Daylights*. #4—*The Witches of Eastwick*. #5—*Dragnet*. #6—*RoboCop*.
- 906. WEST NEW YORK—MAYFAIR**—(865-2010). Through 8/6: *Jaws The Revenge*; *Innerspace*.

Essex County

- 910. BLOOMFIELD—CENTER**—(748-7900). *La Bamba*.
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—*The Lost Boys*. #2—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*.
- 912. CEDAR GROVE—CINEMA 23**—(239-1462). *Beverly Hills Cop II*.
- 914. LIVINGSTON—COLONY**—(992-0800). Through 8/4: *Snow White and the Seven Dwarfs*; *Dragnet*. Beg. 8/5: *Stakeout*.
- 915. MAPLEWOOD—MAPLEWOOD**—(763-3100). Through 8/6: *Roxanne*. Beg. 8/7: *Back to the Beach*.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—*The Living Daylights*. #2—*Dragnet*.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—*Spaceballs*. #2—*The Living Daylights*. #3—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—*RoboCop*. #2—*Superman IV*. #3—*Snow White and the Seven Dwarfs*.
- 919. NUTLEY—FRANKLIN**—(667-1777). #1—*The Living Daylights*. #2—*Superman IV*. #3—Through 8/4: *RoboCop*. Beg. 8/5: *Stakeout*.
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—*La Bamba*. #2—*The Witches of Eastwick*. #3—*The Untouchables*.
- 921. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*The Lost Boys*. #2—*Summer School*. #3—*Full Metal Jacket*.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). *Snow White and the Seven Dwarfs*; *Beverly Hills Cop II*.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—*Adventures in Babysitting*. #2—*The Living Daylights*.
- 932. ELIZABETH—ELMORA**—(352-3483). Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*.
- 933. LINDEN—QUAD**—(925-9787). #1—*The Living Daylights*. #2—*Spaceballs*. #3—*RoboCop*. #4—Through 8/4: *Jaws The Revenge*. Beg. 8/5: *Stakeout*. #5—*Snow White and the Seven Dwarfs*.
- 934. UNION—FIVE POINTS**—(964-3466). #1—*The Lost Boys*. #2—*Superman IV*.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). *Full Metal Jacket*.
- 936. UNION—UNION**—(686-4373). #1—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #2—*La Bamba*.
- 937. WESTFIELD—RIALTO**—(232-1288). #1—*Superman IV*. #2—Through 8/6: *Snow White and the Seven Dwarfs*; *Dragnet*. Beg. 8/7: *Nadine*. #3—*Roxanne*.
- 938. WESTFIELD—TWIN**—(654-4720). #1—Through 8/6: *Spaceballs*. Beg. 8/7: *Masters of the Universe*. #2—*RoboCop*; *Benji the Hunted*.

Bergen County

- 950. BERGENFIELD—TWIN**—(385-1600). #1—*RoboCop*; *Benji the Hunted*. #2—*Spaceballs*.
- 951. CLOSTER—CLOSTER**—(768-8800). *The Living Daylights*.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—*Spaceballs*. #2—*The Living Daylights*. #3—*Superman IV*. #4—*Jaws The Revenge*.
- 953. EMERSON—TOWN**—(261-1000). #1—Through 8/6: *Full Metal Jacket*. #2—Through 8/6: *Spaceballs*. Beg. 8/7: *Nadine*.
- 954. FAIR LAWN—HYWAY**—(796-1717). #1—*Snow White and the Seven Dwarfs*; *Roxanne*. #2—*Jaws The Revenge*.
- 955. FAIRVIEW—TWIN**—(941-2424). #1—*Summer School*. #2—*RoboCop*.
- 956. FORT LEE—LINWOOD**—(944-6900). #1—*The Lost Boys*. #2—*The Witches of Eastwick*.
- 957. FORT LEE—SHARON**—(224-0202). *La Bamba*.
- 958. OAKLAND—TWIN**—(337-4478). #1—*The Lost Boys*. #2—*La Bamba*.
- 959. PARAMUS—CINEMA 35**—(845-5070). *Jaws The Revenge*.
- 961. PARAMUS—BERGEN MALL**—(845-4449). *Snow White and the Seven Dwarfs*; *Roxanne*.
- 962. PARAMUS—ROUTE 4**—(487-7909). #1—*The Living Daylights*. #2—Through 8/4: *Dragnet*. Beg. 8/5: *Stakeout*. #3—*Revenge of the Nerds II*. #4—*Summer School*. #5—*The Untouchables*. #6—*The Lost Boys*. #7—*Full Metal Jacket*. #8—*Spaceballs*. #9—*La Bamba*. #10—*The Witches of Eastwick*.
- 963. PARAMUS—ROUTE 17**—(843-3830). #1—Through 8/6: *Innerspace*. Beg. 8/7: *Who's That Girl*. #2—*Superman IV*. #3—*RoboCop*.
- 964. RAMSEY—CINEMA**—(825-2090). *The Living Daylights*.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). Through 8/6: *Beverly Hills Cop II*; *Roxanne*.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—*La Bamba*. #2—Through 8/6: *Summer School*. Beg. 8/7: *Back to the Beach*. #3—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*. #4—*The Untouchables*.
- 968. RUTHERFORD—WILLIAMS**—(933-3700). #1—Through 8/6: *Jaws The Revenge*. #2—Through 8/6: *Snow White and the Seven Dwarfs*; *Beverly Hills Cop II*.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—*Snow White and the Seven Dwarfs*. #2—*Jaws The Revenge*. #3—*Benji the Hunted*. #4—*Roxanne*. #5—*Adventures in Babysitting*.
- 970. WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—*The Living Daylights*. #2—*Superman IV*. #3—*Spaceballs*.
- 971. WESTWOOD—PASCACK**—(664-3200). #1—*Snow White and the Seven Dwarfs*; *Roxanne*. #2—*The Lost Boys*. #3—*La Bamba*. #4—Through 8/4: *Adventures in Babysitting*. Beg. 8/5: *Stakeout*.

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ADVENTURES IN BABYSITTING—(1 hr. 37 min.; 1987) A comedy about a night of baby-sitting that has gone haywire. With Elisabeth Shue, Anthony Rapp, Keith Coogan, and Maia Brewton. Screenplay by David Simkins. Dir. Chris Columbus. PG-13. 5, 36, 84, 101, 103, 112, 200, 202, 204, 206, 219, 220, 302, 304, 307, 309, 313, 404, 406, 504, 505, 508, 510, 512, 517, 530, 600, 601, 606, 608, 610, 618, 621, 625, 635, 706, 708, 709, 715, 722, 725, 753, 808, 903, 917, 931, 967, 969, 971

BACK TO THE BEACH—(1 hr. 33 min.; 1987) Frankie Avalon and Annette Funicello, teen stars of sixties beach movies, play a grown couple living in Ohio who, while visiting their college-age daughter and her surfer boyfriend, recall the fun times they used to have. With Lori Loughlin, Tommy Hinkley, and Demian Slade. Written by James Komack, Steve Meerson, Peter Krikes, and Chris Thompson. Dir. Lyndall Hobbs. PG. 21, 33, 102, 210, 219, 302, 314, 317, 401, 406, 509, 510, 516, 517, 601, 610, 621, 634, 701, 751, 755, 759, 801, 816, 819, 821, 900, 911, 915, 932, 936, 967

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash (the same one that killed Buddy Holly and the Big Bopper) only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. 3, 20, 36, 48, 68, 88, 92, 101, 106, 110, 111, 112, 200, 214, 218, 219, 221, 222, 300, 304, 306, 312, 313, 319, 401, 406, 406, 500, 503, 510, 516, 517, 520, 527, 530, 532, 604, 606, 608, 610, 612, 618, 621, 625, 702, 703, 706, 708, 709, 724, 751, 753, 762, 802, 818, 902, 903, 910, 920, 936, 957, 958, 962, 967, 971

BEVERLY HILLS COP II—(1 hr. 43 min.; 1987) A sickeningly trashy sequel. The material no longer has the pleasantly exploratory, shambling tempo that Martin Brest gave to the original. This time, producers Don Simpson and Jerry Bruckheimer hired the excruciatingly pragmatic Tony Scott, who did *Top Gun* for them, and Scott has produced a slam-bang, rock-video piece of filmmaking. Things keep moving so fast that in the action sequences, all you take in is the whirling speed. Sexual attitudes are stupidly, brazenly retrograde: Women are either bitches or twitches. Though

Eddie Murphy is still funny, it's impossible to think of his street-smart Detroit cop, Axel Foley, as an outsider; Murphy's the star, the gravy train, and everyone in the movie treats him as a king. There's nothing left for him to discover as an actor but further proofs of his own greatness. With Judge Reinhold and John Ashton, repeating their roles as cops, and the repellent Brigitte Nielsen. (6/1/87) R. 20, 37, 87, 90, 112, 201, 308, 314, 405, 502, 515, 521, 530, 533, 606, 608, 626, 705, 716, 814, 819, 912, 930, 968

DEVIL IN THE FLESH—(1 hr. 50 min.; 1986) In Italian, Eng. subtitles. In the never-never land of serious erotic cinema, this earnest picture from Italy, directed by Marco Bellocchio, has more substance than the recent lard-brained *Betty Blue*, less than the talky *Last Tango in Paris*. Bellocchio, the last 19th-century anarchist, raises his rampant sword against all the forces of "repression"—the church, the state, the bourgeoisie; psychoanalysis; mom and dad. His weapon in this holy war? A student and a beautiful, possibly insane young woman fornicating in an empty Rome apartment. The movie is an allegory of passion as revolt, with madness standing in as the symbol of extreme freedom. Starring Federico Pizzalis, a slender, darkly handsome young man, who is completely unformed as an actor, and the very naked Maruschka Detmers, who is laughingly sensual, viperish, unhinged, and dangerous. Based on the same Raymond Radiguet novel that inspired the 1947 movie, starring Micheline Presle and Gérard Philipe. (6/8/87) X. 11

DRAGNET—(1 hr. 50 min.; 1987) Jowly and contemptuous, with a Nixonish nose and a perfectly barbered brush cut, Dan Aykroyd is amazingly good as Joe Friday's nephew in this elaborate parody of the old TV cop show. Aykroyd gets more than Jack Webb's mannerisms, he gets his soul; the staccato narration, delivered with phenomenal diction, catches perfectly the officious overexplicitness, the unasked-for bursts of civic pride, the pathetic reliance on "facts." As long as Aykroyd is narrating, the movie is very funny. Alas, there is a huge, noisy, but feeble picture around him, in which Tom Hanks just barely hangs on as a more contemporary cop, and the usual depressing assortment of summer-season car chases fills out a stupid story. Good cameos from Christopher Plummer as an unctuous minister and Dabney Coleman as a lisping, Hefnerish erotica king. Written by Aykroyd, Alan Zweibel, and Tom Mankiewicz. Dir. Mankiewicz. (7/13/87) PG-13. 10, 37, 60, 85, 200, 308, 511, 531, 721, 724, 807, 904, 914, 916, 937, 962

EAT THE PEACH—(1 hr. 38 min.; 1986) An Irish comedy about two small-town losers who attract media attention with a daredevil scheme inspired by the feats of Elvis Presley in the film *Roustabout*. Screenplay by Peter Ormrod and John Kelleher. Dir. Ormrod. 45

FULL METAL JACKET—(1 hr. 56 min.; 1987) Stanley Kubrick's Vietnam movie is a structurally bizarre absurdist comedy of death. In the 45-minute training-camp prologue, young Marine recruits are relentlessly brutalized by an insane drill instructor (Lee Ermeey). When one of the recruits (Vincent D'Onofrio) becomes the perfect product of Marine training—a demented murderer—we realize that the sequence is a gigantic sick joke. A mood of nihilistic farce takes hold, aimless and punishing. Another recruit (Matthew Modine) wanders from Da Nang to Hue during the 1968 Tet Offensive, and Kubrick gives us a dozen or more fragments of the great tragedy, but with the meanings and responses contemptuously cut off. Finally, in his beautiful movie-set Hue, Kubrick pulls himself together and stages a lucid and terrifying skirmish in which the men of a platoon are picked off by a sniper. The movie is large-scale and audacious, but it has a malicious and impotent spirit. With Adam Baldwin, Dorian Harewood, and Arliss Howard. Written

by Kubrick, Michael Herr, and Gustav Hasford, from Hasford's novel *The Short-Timers*. (7/13/87) R. 6, 31, 51, 66, 82, 101, 112, 200, 213, 218, 219, 302, 304, 309, 406, 505, 514, 517, 523, 527, 530, 602, 606, 608, 612, 625, 637, 702, 706, 719, 724, 754, 803, 809, 817, 819, 903, 921, 935, 953, 962

THE GIRL—(1 hr. 44 min.; 1987) Franco Nero stars as a wealthy married European attorney in his forties who is having an affair with a teenage girl and becomes involved in murder, blackmail, and deception. With Bernice Stegers, Clare Powney, and Christopher Lee. Screenplay by Ernest Hotch. Dir. Arne Mattson. 45

GOOD MORNING, BABYLON—(1 hr. 55 min.; 1987) A lovely-looking dud, from the writer-director team of Paolo and Vittorio Taviani. In the early part of the century, two brothers, Andrea (Joaquim De Almeida) and Nicola (Vincent Spano), who restore Romanesque cathedrals in Italy, leave home for the New World. After unheroic adventures in the west, they wind up building sets for D. W. Griffith's super-production *Intolerance*. The two attractive young men are nearly inarticulate, but their rapport is so complete that they barely require speech. No doubt the Tavianis are telling us something about the bliss they feel in working with each other, but the theme of equality between brothers is more pleasant than dramatic. The Hollywood scenes, beautifully lit, capture the happy innocence of silent movies, but mostly the movie is shapeless and soft. Astonishingly, the filmmakers overlook the comic possibilities of a backstage view of *Intolerance*, whose Babylonian sequences are a staggering, and staggeringly great, mixture of piety and lasciviousness. (7/27/87) PG-13. 54

LA GRAN FIESTA—(1 hr. 40 min.; 1987) In Spanish and English, Eng. subtitles. A film from Puerto Rico, set in 1942, concerning sexual and political intrigue at a grand formal ball, the last to be held at an exclusive Old San Juan social club. With Daniel Lugo, Miguel-ángel Suárez, Luis Prendes, Raúl Dávila, Raul Julia, and E. G. Marshall. Dir. Marcos Zurinaga. 81

HAPPY NEW YEAR—(1 hr. 26 min.; 1987) A love story about thieves, based on the 1973 French film of the same name by Claude Lelouch. With Tom Courtenay, Peter Falk, Charles Durning, and Wendy Hughes. Dir. John Avildsen. PG. 11, 46, 526

★ **HOLLYWOOD SHUFFLE**—(1 hr. 22 min.; 1987) Slapdash, unevenly written and performed, but wildly funny. Robert Townsend, a young black actor dissatisfied with the roles he was getting in Hollywood, wrote, directed, and stars in this exhilarating blast of anger and disgust. Townsend plays Bobby Taylor, a mild, sweet young actor who is trying for a role as a pimp. Bobby's heart isn't in it, but it's the only game in town. At auditions, the astonishingly rude white producers, directors, and writers of black films keep demanding that the actors be more, y'know, black, more street. So the actors turn themselves into a bizarre new kind of Uncle Tom, snarling and grabbing at their crotches. Disgusted, Bobby withdraws into reveries, dreaming of a whole movie culture of black films, from *Rambo*: *First Young Blood to King Lear*, with himself playing the heroes. The movie has its parched, earnest side, and the production is schlocky-looking, but it makes you laugh pretty much all the way through. (4/6/87) R. 4, 630

★ **INNERSPACE**—(1 hr. 58 min.; 1987) Completely amiable summer-season toy from the House of Spielberg, directed by Joe Dante. Dennis Quaid, as a swashbuckling former Navy pilot miniaturized in a scientific experiment, winds up, through complications too laborious to mention, inside the body of Martin Short, a hypochondriacal Safeway clerk. From inside, riding his tiny command module, Quaid can see what Short sees. Since Short is being chased by a group of thugs, he needs help, and Quaid teaches him how to act

tough. Short literally listens to an inner voice. The slapstick comedy is not always high-grade, and the movie jumps all over the place, without obeying any rules. Still, *Innerspace* is consistently funny. Starting out as a lame little hysteric who just wants to get by, Martin Short displays an engaging, cocky pride in his new courage. Meanwhile, inside Short's body, Quaid passes through colonic caverns and along undulating cardiac walls, sliding down perilous chasms into deep pools. The movie fulfills its implicit promise: It makes the Rhine journey down the gullet every bit as exciting as a voyage to Saturn. (7/20/87) PG. 10, 33, 44, 219, 310, 503, 509, 521, 600, 608, 619, 625, 705, 725, 753, 906, 963

JAWS THE REVENGE—(1 hr. 40 min.; 1987) The great white shark shows up unexpectedly in the Bahamas to haunt Lorraine Gary (now widowed). With Michael Caine, Lance Guest, and Mario Van Peebles. Screenplay by Michael de Guzman. Dir. Joseph Sargent. 35, 92, 103, 106, 109, 112, 207, 210, 215, 219, 222, 223, 304, 305, 313, 316, 322, 404, 406, 504, 505, 509, 517, 530, 601, 606, 608, 610, 611, 622, 625, 711, 723, 753, 800, 807, 811, 818, 902, 903, 906, 933, 952, 954, 959, 968, 969

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is by far the best thing in this deluxe French culture package—a rather dry, even academic, adaptation of Marcel Pagnol by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin (Daniel Auteuil), can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. César's mercenary lust is a calculating rather than an explosive passion, and Jean, who sees and learns nothing, becomes tiresome in his unending nobility. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). Handsome wide-screen color by cinematographer Bruno Nuytten. (7/20/87) PG. 49

THE LIVING DAYLIGHTS—(2 hr. 10 min.; 1987) Reviewed in this issue. PG. 24, 32, 62, 67, 85, 90, 102, 103, 106, 109, 112, 210, 211, 212, 213, 217, 219, 220, 222, 300, 301, 305, 316, 317, 318, 321, 401, 406, 504, 505, 506, 509, 512, 518, 523, 524, 530, 532, 603, 606, 608, 610, 612, 613, 617, 621, 625, 625, 631, 632, 634, 635, 637, 700, 706, 712, 714, 718, 722, 724, 756, 758, 759, 762, 803, 808, 820, 900, 902, 904, 916, 917, 919, 931, 933, 951, 952, 962, 964, 970

THE LOST BOYS—(1 hr. 38 min.; 1987) Comedy and horror about a group of young vampires at a seaside community. With Corey Feldman, Jami Gertz, Corey Haim, Edward Herrmann, Bernard Hughes, Kiefer Sutherland, and Dianne Wiest. Screenplay by Janice Fischer, James Jeremias, and Jeffrey Boam. Dir. Joel Schumacher. R. 7, 33, 52, 68, 85, 90, 100, 106, 109, 111, 112, 200, 204, 207, 211, 214, 218, 219, 220, 222, 300, 301, 312, 315, 318, 405, 406, 503, 505, 506, 517, 523, 525, 530, 532, 603, 606, 608, 610, 612, 616, 621, 625, 627, 629, 631, 635, 638, 705, 706, 707, 709, 711, 713, 714, 723, 724, 752, 756, 801, 809, 816, 820, 902, 903, 911, 921, 934, 956, 958, 962, 971

A MAN IN LOVE—(1 hr. 48 min.; 1987) Reviewed in this issue. R. 54

MASTERS OF THE UNIVERSE—(1 hr. 48 min.; 1987) A good-vs.-evil adventure pitting the superhero He-Man against the evil Skeletor. Based on the line of toys by Mattel. With Dolph Lundgren, Frank Langella, Meg Foster, and Billy Barty. Written by David Odell and Stephen Tolkin. Dir. Gary Goddard. PG. 3, 5, 30, 60, 91, 92, 100, 103, 104, 109, 200, 204, 207, 208, 211, 214, 219, 220, 222, 223, 309, 313, 316, 404, 406, 503, 508, 511, 517, 604, 616, 618, 621, 625, 626, 702, 711, 714, 724, 750, 938

★ MY LIFE AS A DOG—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy (Anton Glanzelius) whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he

knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes—she has a mean right cross—but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) 11, 43, 60, 533

NADINE—(1 hr. 28 min.; 1987) A comedy, set in Austin, Texas, in 1953, about a manicurist and her philandering husband. With Kim Basinger, Jeff Bridges, Rip Torn, and Glenn Headly. Written and directed by Robert Benton. PG. 7, 60, 200, 213, 218, 302, 304, 310, 406, 504, 514, 516, 517, 527, 529, 600, 609, 610, 621, 625, 634, 702, 724, 724, 803, 811, 816, 937, 953

PING PONG—(1 hr. 35 min.; 1986) In English and Cantonese, Eng. subtitles. A comedy-thriller, set in London's Chinatown, about an Anglo-Chinese law clerk whose job it is to execute the complex will of a wealthy Chinese businessman. With Lucy Sheen and David Yip. Screenplay by Jerry Liu. Dir. Po Chih Leong. 4

★ PRICK UP YOUR EARS—(1 hr. 51 min.; 1987) Despite serious problems, this "bio-pic" about English playwright Joe Orton (1933-67) is a vivid, funny, and horrifying movie. The great young English actor Gary Oldman plays Orton, a working-class boy from Leicester who fell in love at eighteen with Kenneth Halliwell (Alfred Molina), an older, better-educated man. The two men lived together for sixteen years in a classically terrible marriage. Halliwell, who had artistic ambitions of his own, passed on his education to Orton, who then went on to write the barbed, satirical plays (*Entertaining Mr. Sloane*, *Loot*, *What the Butler Saw*) that made his reputation as England's best comic playwright. Halliwell, meanwhile, grew jealous, and finally, in a fit of rage, bludgeoned Orton to death and killed himself. At its best, this frightening story has an Ortonesque insolence and spark mixed with rueful tenderness: The irony is that Orton, nihilist and sexual adventurer, was a victim of his most domestic and conventional habits. Unfortunately, Alfred Molina gives a screeching, embarrassing performance, and the structural devices used to give the movie a tone of authenticity are laborious and unnecessary. With Vanessa Redgrave. Alan Bennett adapted John Lahr's book. Dir. Stephen Frears. (4/20/87) R. 11, 813

REVENGE OF THE NERDS II: NERDS IN PARADISE—(1 hr. 21 min.; 1987) The army of outcasts returns to find victory at a fraternity conference in Fort Lauderdale. With Robert Carradine, Anthony Edwards, Timothy Busfield, Andrew Cassese, and Curtis Armstrong. Screenplay by Dan Guntzelman and Steve Marshall. Dir. Joe Roth. PG-13. 33, 84, 100, 112, 214, 300, 304, 306, 313, 318, 406, 514, 517, 529, 626, 715, 722, 763, 904, 962

RITA, SUE AND BOB TOO—(1 hr. 35 min.; 1987) Two young English girls are sexually initiated in this rather tacky-looking comedy set in a sterile new town in northern England. The seducer, a married cad, is remarkably crass, and so are the girls, who don't expect romance, softness, or even nakedness. Bluntness would seem to be the intended comic point of this movie, which tries to pass off insensitivity as satire and cheeky wit. Dir. Alan Clarke. (8/3/87) R. 11

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Rob Bottin designed the beautiful suit of armor, and when RoboCop removes his Darth Vader-ish helmet for some brain repair, Bottin has his finest moment: Eyebrows now and bald, Weller looks haunted by loss, for at the back of his head the smooth skull is joined to a machine. This image shows so much more sensibility than anything else in the movie that one wishes the Dutch director Paul Verhoeven had let his imagination run loose a bit more. Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bron-

son, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. 24, 31, 50, 67, 85, 90, 91, 109, 112, 200, 202, 207, 211, 214, 220, 222, 304, 305, 313, 315, 319, 321, 322, 402, 500, 505, 509, 512, 514, 526, 530, 606, 608, 611, 616, 636, 703, 706, 709, 714, 723, 725, 753, 761, 763, 800, 805, 810, 815, 904, 918, 919, 933, 938, 950, 955, 963

ROSA LUXEMBURG—(2 hr. 2 min.; 1986) In German and Polish, English subtitles. The great German actress Barbara Sukowa can be radiant, but when she puckers her small mouth, she becomes a Medusa image of harsh scornfulness—witchy, erotic, and menacing. Margarethe von Trotta's movie on Rosa Luxemburg (1870-1919), the great Polish-born revolutionary, is a rather stolid, chastening experience, but Sukowa is still exciting in the role. In front of a crowd, in the many meeting-hall sequences, she gets her voice up to an ironlike hardness; the cords in her neck stand out, and she looks defiantly around the room for signs of opposition, resistance, agreement. Only a woman, the movie implies, could become a master of Marxist theory, a brilliant orator and polemicist, and still love life as much as Rosa did. Von Trotta celebrates Rosa's temperament but smudges her historical role, protecting her from criticism or even question. In the end, the movie is hollow—a celebration of political vocation that refuses to acknowledge the possibility of failure. With Daniel Olbrychski. (6/1/87) 4

★ ROXANNE—(1 hr. 46 min.; 1987) What is this heroic protuberance? Sword, limb, member... nose. Steve Martin, who has the splendid proboscis, is the star and screenwriter of this charmingly casual modern American version of Edmond Rostand's *Cyrano de Bergerac*. Rostand, writing in 1897, created a paean to a heroic age (the France of Louis XIV); he must have felt that life had diminished by the 1890s. Steve Martin knows that since then it has diminished a great deal more. *Cyrano*, now called C. D. Bales, is not a dueling cavalier but a resourceful fire chief in a small northwestern ski resort. The material is now good-humored and silly rather than extravagant. Daryl Hannah, providing the comedy with a lyrical inspiration (as she did in *Splash*), is Roxanne, an astronomer; Rick Rossowich is a dumb jock who, too flustered to woo her, allows C.D. to speak in his place. The movie has an airy, buoyant mood, closer in tone (though not in quality) to the Shakespeare of *A Midsummer Night's Dream* than to Rostand. And Martin has never been freer, looser, more inventive. The performance has moments worthy of Chaplin. With Shelley Duvall and Michael J. Pollard. Dir. Fred Schepisi. (6/15/87) PG-13. 5, 25, 41, 52, 203, 221, 309, 501, 508, 526, 529, 609, 612, 623, 625, 627, 636, 700, 710, 720, 724, 806, 812, 814, 818, 820, 915, 937, 954, 961, 969, 971

SPACEBALLS—(1 hr. 36 min.; 1987) When Mel Brooks makes one of his parodies, something earnest, obsessive, and unself-conscious has to be there in the original to get him going. In the case of this takeoff of the *Star Wars* series, the original material was kid-stuff-joke to begin with, so Brooks can't find a way to be wild, vicious, or even naughty. Which is perhaps another way of saying that the great man may be tired at last. *Spaceballs* is tame, very tame. There's a good joke about an extremely large spaceship, and Daphne Zuniga as the outer-space Jewish princess has a startling moment when she sings "Nobody Knows the Trouble I've Seen" with Marian Anderson chest tones, but most of the movie is second-drawer stuff. (7/13/87) PG. 20, 64, 80, 210, 214, 220, 223, 302, 406, 501, 509, 510, 512, 513, 519, 524, 521, 523, 525, 530, 600, 606, 608, 611, 625, 634, 704, 706, 708, 722, 724, 755, 764, 801, 901, 903, 917, 933, 938, 950, 952, 953, 962, 970

STAKEOUT—(1 hr. 55 min.; 1987) The comedy-adventure of two Seattle police detectives (Richard Dreyfuss and Emilio Estevez) on a stakeout of an escaped con's ex-girlfriend. With Aidan Quinn, Madeleine Stowe, Dan Lauria, and Forest Whitaker. Written by Jim Kouf. Dir. John Badham. R. 20, 22, 36, 61, 84, 101, 106, 110, 200, 202, 204, 206, 214, 219, 220, 300, 304, 306, 309, 313, 318, 322, 404, 406, 504, 516, 517, 525, 527, 529, 601, 604, 610, 612, 616, 618, 621, 625, 637, 700, 708, 715, 722, 753, 761, 801, 809, 817, 819, 820, 914, 917, 919, 933, 962, 967, 971

SUMMER SCHOOL—(1 hr. 38 min.; 1987) Mark Harmon plays a high-school gym coach who has to cancel his summer-vacation plans when he is assigned to teach remedial English to a group of failures: a comedy.

With Kirstie Alley and Ken Olandt. Screenplay by Jeff Franklin; story by Franklin, Stuart Birnbaum, and David Dashev. Dir. Carl Reiner. PG-13. 33, 47, 87, 102, 109, 112, 210, 215, 217, 219, 220, 302, 308, 314, 317, 401, 406, 505, 509, 510, 512, 516, 517, 530, 601, 606, 608, 610, 611, 613, 621, 625, 631, 634, 701, 705, 706, 713, 715, 718, 723, 750, 755, 760, 801, 816, 818, 819, 821, 900, 901, 904, 911, 921, 932, 936, 955, 962, 967

SUPERMAN IV: THE QUEST FOR PEACE—(1 hr. 30 min.; 1987) The Man of Steel, trying to rid the world of nuclear armaments, must face Nuclear Man, a creation of the evil Lex Luthor. With Christopher Reeve, Gene Hackman, Margot Kidder, Jackie Cooper, and Marc McClure in their original roles; also featuring Mariel Hemingway, Jon Cryer, and Mark Pillow. Screenplay by Lawrence Konner and Mark Rosenthal; story by Konner, Rosenthal, and Reeve. Dir. Sidney J. Furie. PG. 7, 22, 33, 46, 51, 66, 90, 100, 101, 110, 111, 112, 204, 206, 207, 208, 210, 211, 212, 213, 220, 223, 300, 304, 306, 312, 316, 406, 406, 503, 506, 514, 517, 523, 527, 530, 600, 604, 606, 608, 610, 616, 618, 621, 626, 634, 706, 709, 713, 715, 721, 723, 757, 803, 805, 810, 815, 818, 900, 903, 918, 919, 934, 937, 952, 963, 970

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. 82

★ **THE UNTOUCHABLES**—(2 hr.; 1987) Eliot Ness (Kevin Costner), America's virtuous Fed, is the hero, but the most exciting thing in the movie is Al Capone—a dream of a Chicago gangster brought to life by Robert De Niro in his wittiest performance in years. Expansive and happy, Capone the bootlegger knows he's popular in Prohibition Chicago as the man who brings the goods. He's become a sententious thug, titillating the journalists, cops, and society types who gather to pay him tribute, with hints of viciousness. Ness, by contrast, is a proper young Treasury officer speaking in wooden sentences, and David Mamet (screenwriter) and Brian De Palma (director) haven't figured out a way to make him come alive. *The Untouchables* is a celebration of law enforcement as American spectacle. It's a broadly entertaining, visually exciting work, with extraordinary set pieces assembled by De Palma, but it's not a complexly imagined, or even particularly interesting, movie. With Sean Connery, as a tough Irish street cop who teaches Ness the facts of life, Andy Garcia, and Charles Martin Smith. (6/8/87) R. 24, 34, 62, 85, 104, 112, 200, 212, 217, 307, 311, 505, 511, 512, 513, 515, 516, 519, 530, 615, 616, 620, 625, 628, 636, 702, 705, 706, 710, 725, 759, 816, 903, 920, 962, 967

VAMPIRES IN HAVANA—(1 hr. 20 min.; 1986) In Spanish, Eng. subtitles. This animated feature, a Cuban-Spanish co-production, is a comedy about vampires in Havana in 1933 and a potion that allows them to enjoy sunlight. Written and directed by Juan Padrón. 1

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. 63

WHO'S THAT GIRL—(1 hr. 32 min.; 1987) Madonna stars as an ex-con trying to find who was responsible for her false imprisonment: a romantic comedy. With Griffin Dunne, Haviland Morris, John McMartin, and John Mills. Screenplay by Andrew Smith and Ken Finkleman; story by Smith. Dir. James Foley. PG. 10, 41, 44, 101, 203, 210, 219, 223, 304, 306, 312, 313, 316, 503, 506, 509, 517, 520, 523, 532, 602, 610, 612, 619, 627, 631, 633, 709, 723, 803, 807, 810, 815, 963

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, a place so drab it feels further away than a Victorian blacking factory, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa,*

Personal Services) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. 81, 203

THE WITCHES OF EASTWICK—(2 hr. 1 min.; 1987) Obstreperous, waggish, but all in all, rather boring. Jack Nicholson, in one of his extroverted, Kabuki performances—all forehead, eyebrows, rump, and teeth—is the wealthy New Yorker Van Horne, who takes up residence in the quiet New England town of Eastwick and proceeds to seduce three hungry ladies: the sculptor Alexandra (Cher), repressed Jane (Susan Sarandon), who plays the cello, and the endlessly fecund mom Sukie (Michelle Pfeiffer). Van Horne, a brash, insinuating seducer, is a devil—in fact, he's the Devil, and the witches are a welcoming coven. Michael Cristofer's adaptation of John Updike's sly and funny novel doesn't seem to be about anything at all. Most of it isn't even clear on the plot level, and the style of director George Miller is all over the place. The movie begins as a three-women-in-the-kitchen sitcom, then passes into a fantasia, a cross between Fellini and a Jack Nicholson home movie. Miller has no trouble making things look unreal, but his visual panache is overblown and undistinguished. With Veronica Cartwright. (6/22/87) R. 7, 21, 33, 61, 85, 201, 203, 210, 219, 223, 312, 507, 511, 517, 521, 528, 530, 606, 608, 612, 615, 625, 633, 634, 708, 714, 723, 808, 818, 820, 904, 920, 956, 962

WITHNAIL AND I—(1 hr. 45 min.; 1986) A comedy, set in England in the late sixties, about the debauched adventures of two struggling actors. With Paul McGann, Richard E. Grant, and Richard Griffiths. Written and directed by Bruce Robinson. R. 43, 630

THE WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. 53

REVIVALS

L'AGE D'OR—(1 hr.; 1930) Luis Buñuel's surrealist masterpiece about lust frustrated by social habit and timidity. A work of unparalleled insolence, *L'Age d'or* caused riots at its premier in Paris and was banned by the chief of police. It's a savage, frequently obscene attack on the bourgeoisie, the church, society—all the forces that restrain the expression of individual will. Starring Gaston Modot and Lya Lys. Salvador Dalí contributed to the script. 2

ALL ABOUT EVE—(2 hr. 18 min.; 1950) Bette Davis has said that if she's remembered for only one movie, she hopes it will be this one. It's a superb drama, witty and satirical, of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as Best Supporting Actor. 2

LE BAL—(1 hr. 52 min.; 1984) Inventive and original, yet tedious. In a Parisian ballroom, a small group of actors, each in multiple roles and without dialogue, dance, flirt, and fight in the style of six different time periods—from the present to the thirties and step by step back to the present again. The actors are amusing, but they're not great dancers, and the movie is weighed down with revelations about capitalist society. Dir. Ettore Scola. 2

A CLOCKWORK ORANGE—(2 hr. 17 min.; 1971) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst. Based on Anthony Burgess's novel, the movie has neither the verbal richness of Burgess's language nor the human values inherent in the story. Sensation seekers may derive some simplistic satisfactions. Starring Malcolm McDowell. 1

DUCK SOUP—(1 hr. 10 min.; 1933) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. 83

FELLINI SATYRICON—(2 hr. 9 min.; 1970) In Italian, Eng. subtitles. One vast, impressionistic canvas of life in ancient Rome at its most bizarre, cruel, decadent, and futile. Petronius is the source. A shallow work, but pictorially spectacular. Dir. Federico Fellini. 8

THE HUSTLER—(2 hr. 15 min.; 1961) Robert Rossen's great emotional melodrama about a young pool hustler (Paul Newman) who falls into the hands of a corrupt gambler (George C. Scott). The movie has its downbeat, black-and-white, hardboiled side and also a florid tone that may remind you of fifties theater (Tennessee Williams and William Inge). With Jackie Gleason as the legendary Minnesota Fats. A richer film than its recent sequel, *The Color of Money*. 8

JANE EYRE—(1 hr. 36 min.; 1944) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine, and Peggy Ann Garner. Dir. Robert Stevenson. 8

THE LITTLE FOXES—(1 hr. 56 min.; 1941) Bette Davis as villainous Regina, the role that gave Tallulah Bankhead her greatest Broadway triumph. A faithful rendering of the Lillian Hellman play—probably her best work. With Herbert Marshall and Teresa Wright. Impeccable deep-focus photography by Gregg Toland. Dir. William Wyler. 2

THE MAN WHO CAME TO DINNER—(1 hr. 52 min.; 1941) Monty Woolley repeats his stage role in the Kaufman-Hart *pièce à clef* about self-made legends (Alexander Woolcott, Noël Coward, Harpo Marx). A lot of the wit and daring have been softened by time, but this remains an enjoyable farce of a midwestern household invaded and overturned by the crazed denizens of New York stage and society. With Bette Davis. Dir. William Keighley. 8

MR. HULOT'S HOLIDAY—(1 hr. 16 min.; 1954) In French with no subtitles, but you won't miss them. Hulot (director Jacques Tati), sojourning at a seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. 8

AN OUTCAST OF THE ISLANDS—(1 hr. 42 min.; 1951) Carol Reed's little-seen but great version of an early Conrad novel, still one of the best literary adaptations in movie history. It retains paragraphs of Conrad's extraordinary purple-prose dialogue, delivered by a great cast—Trevor Howard, Ralph Richardson, Robert Morley, Wendy Hiller, and the native girl Kerima, who is largely silent. It's one of Conrad's meditations on civilization and savagery, set on a Malayan island. 8

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. 20, 37, 40, 42, 87, 101, 112, 200, 204, 206, 214, 218, 221, 300, 304, 306, 310, 313, 401, 406, 500, 504, 507, 511, 523, 530, 533, 606, 609, 611, 618, 621, 625, 631, 636, 706, 709, 723, 724, 764, 802, 806, 812, 817, 818, 822, 903, 914, 918, 930, 933, 937, 954, 961, 968, 969, 971

SOME LIKE IT HOT—(1 hr. 59 min.; 1959) Billy Wilder's great comedy about men in drag has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl band. Marilyn Monroe is very funny and rapturously beautiful as a singer, Joe E. Brown hilarious as an amorous old gent. 83

SUNSET BOULEVARD—(1 hr. 50 min.; 1950) Gloria Swanson gives her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden, Erich von Stroheim, and Nancy Olson. Dir. Billy Wilder. 83

THE THREEPENNY OPERA—(1 hr. 52 min.; 1931) In German, Eng. subtitles. This production of the Brecht-Weill musical from the early thirties, directed by G. W. Pabst, is surprisingly sluggish, but you should see it anyway for some of the performances, especially Lotte Lenya's as Jenny. 2

THX 1138—(1 hr. 28 min.; 1971) The individual-vs.-society theme is given a thoughtful 1984-type science-fiction treatment in George Lucas's first feature. The characterizations are overly schematic, but the soundtrack and visual touches are imaginative. With Robert Duvall, Donald Pleasence, and Maggie McOmie. 1

WUTHERING HEIGHTS (1939)—(1 hr. 43 min.) A classic, hauntingly lovely film adaptation of Emily Brontë's gothic romance set in Yorkshire. With Merle Oberon, Laurence Olivier, and Geraldine Fitzgerald. Dir. William Wyler. 8

THEATER

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BROADWAY

Previews and Openings

Saturday, August 8

SHERLOCK'S LAST CASE—Frank Langella plays Sherlock, and Donal Donnelly is his friend and confidant, the affable Dr. Watson, in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon. It's an entirely new story—and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Helena Carroll, Pat McNamara, and Daniel M. Sillmun. Previews start 8/8 prior to an 8/20 opening. Through 9/5, Mon. through Sat. at 8, Sat. at 2, \$27.50 to \$37.50; Wed. at 2, \$22 to \$32.50. After 9/5, it's Tue. through Sat. at 8, Sun. at 3, \$27.50 to \$37.50; Wed. at 2, \$22 to \$32.50. **Nederlander Theatre**, 208 West 41st Street (921-8000). 2 hr. 20 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's classic, *The Adventures of Huckleberry Finn*, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff; opened 4/25/85. Featured in the cast are Jon Ehrlich, George Merritt, Susan Browning, Franz Jones, Roger Bart, Andi Henig, Jennifer Leigh Warren, Trey Wilson, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, \$36 to \$45; Fri. and Sat. at 8, \$38.50 to \$47.50; Wed. at 2, \$32 to \$40. **Eugene O'Neill Theatre**, 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. ●●

BROADWAY BOUND—Linda Lavin, John Randolph, Evan Handler, Philip Sterling, Phyllis Newman, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, \$27.50 to \$40; Sat. at 2, \$25 to \$35; Wed. at 2, \$20 to \$32.50. **Broadhurst Theatre**, 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$37.50 to \$47.50; Wed. at 2, \$32.50 to \$42.50; some balcony seats are \$10. **Palace Theatre**, Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ●● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats*, is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, \$30 to \$45; Wed. at 2, \$25 to \$40. **Winter Garden Theatre**, Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ●● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, lyrics by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; \$30 to \$45. **Shubert Theatre**, 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ●●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Annette Benning, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abye, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$30, except Sat. at 8, \$33. **Circle in the Square Theatre**, 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubien, Arnetia Walker, Alisa Gyse, Lillias White (who commendably sings a show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$30 to \$45. **Ambassador Theatre**, 215 West 49th Street (239-6200). 2 hr. 10 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thu. at 8, \$10 to \$32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, \$15 to \$35; Wed. at 2, \$8 to \$27.50. **46th Street Theatre**, 226 West 46th Street (246-0102). 2 hr. 35 min. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, \$27.50 to \$45. **St. James Theatre**, 246 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ●●

I'M NOT RAPPAPORT—Jack Klugman, Ossie Davis, and Christine Estabrook are now the stars of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thu. at 8, \$32.50 to \$37.50; Fri. and Sat. at 8, \$35 to \$40; Wed. and Sat. at 2, Sun. at 3, \$30 to \$35. **Booth Theatre**, 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; \$15 to \$30. **Brooks Atkinson Theatre**, 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**

LES LIAISONS DANGEREUSES—A Royal Shakespeare Company cast performs Christopher Hampton's drama, based on the French romantic novel by Choderlos de Laclos, dealing with a marquise and a vicomte, accomplices in a game of sexual corruption, deceit, and betrayal, set in France just before the Revolution; directed by Howard Davies. Featured in the cast are Alan Rickman, Lindsay Duncan, Beatie Edney, Kristin Milward, Suzanne Burden, Hilton McRae, Jean Anderson, Cissy Collins, Barry Heins, and Hugh Simon. Tue. through Sat. at 8, \$30 to \$40; Sat. at 2, Sun. at 3; \$25 to \$35; Wed. at 2, \$20 to \$30; through 9/6. **Music Box Theatre**, 239 West 45th Street (239-6200). 3 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!"; John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Lerner, Eric Hutton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$35 to \$47.50; Wed. at 2, \$30 to \$40. **Marquis Theatre**, 46th Street and Broadway (382-0100). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; \$30 to \$47.50. 200 tickets at \$16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway Theatre**, Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. A backers' audition at a Westchester estate for a new Broadway musical comedy is the setting. Best of all is the casting, featuring Richard Seff, Avril Gentles, Michael Ayr, Lily Knight, Pamela Dunlap, Sasha von Schoeler, Dorothy Cantwell, Bill Fagerbakke, Kelly Connell, all in prime form. Mon. through Sat. at 8, Sat. at 2, \$15 to \$37.50; Wed. at 2; \$15 to \$32.50. **Longacre**

Theatre, 220 West 48th Street (239-6200). 2 hr. All major credit cards. **IRLS**

CLOSED

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert star in Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, \$6 to \$32.50, Fri. and Sat. at 8, \$29.50 to \$37.50, Wed. at 2, \$6 to \$30. **Helen Hayes Theatre**, 240 West 44th Street (944-9450). 2 hr. 15 min. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue, devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; \$35 to \$45. **Edison Theatre**, 240 West 47th Street (302-2302). 2 hr. All major credit cards. ●● **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$32.50 to \$47.50; Wed. at 2, \$25 to \$40. **Gershwin Theatre**, 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

THE ADVENTURES OF ULTRA VINYL—A sci-fi play by Amber Chase, complete with rock music and lyrics, by different composers and lyricists, telling of mysterious aliens and their contact with earth. Wed. through Sat. at 7:30, Sun. at 5; \$15; through 9/13. **Henry Street Playhouse**, 466 Grand Street (307-7171).

BUNKER REVERIES—Sheila MacRae, Anthony Heald, Ralph Waite, and Philip Bosco star; Bosco as a disgraced former Attorney General, still living in Washington, D.C., fighting to salvage his dignity in the face of troubles with his mistress (Patricia Elliott), his family, and his country; directed by Allan Carlsen. Featured in the cast are Debra Cole and Kristin Griffith. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; \$18 to \$27. **Roundabout Theatre**, 100 East 17th Street (420-1360).

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered, traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Daniel Gerroll, Reed Birney, Bill Buell, Mary Dierson, Patrick O'Connell, and Robinson Dean. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; \$23 to \$30; through 8/23. **Promenade Theatre**, Broadway and 76th Street (580-1313).

THE DIARY OF BLACK MEN—A play addressing the controversial issue of black male/female relationships. 8/8 and 15, at 7 and 10:30; 8/9 and 16, at 3 and 7; 8/14 at 8; \$19.50 to \$27.50. **Town Hall Theatre**, 123 West 43rd Street (997-1003).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original cast: Dana Ivey, Morgan Freeman, Ray Gill. Mon. through Sat. at 8, Wed. and Sat. at 2; \$24.50. **John Houseman Theatre**, 450 West 42nd Street (564-8038).

ENO—ON THE MOVE—A young Israeli mime expert, a blend of Charlie Chaplin and Pee-wee Herman, showcases an evening of theatrical experiences demonstrating the art of gesture. Tue. through Sat. at 8, Sun. at 3 and 7:30; \$15. **Cherry Lane Theatre**, 38 Commerce Street (989-2020).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; \$22 to \$26. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

THE GARDEN OF EARTHLY DELIGHTS—Martha Clark's version of the Bosch painting blends theater and dance, with music by Richard Peaslee. Tue. and Wed. at 7:30 and 9:30; Thu. at 8, Fri. and Sat. at 7:30 and 9:30; \$22.50 to \$25; through 9/5. **Minetta Lane Theatre**, 18 Minetta Lane (420-8000).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones*, about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; \$17.50 to \$20. Performed by the Light Opera of Manhattan Company at **Playhouse 91**, 316 East 91st Street (831-2000).

THE INVASION OF ARATOOGA—Peter Bach's play, set mostly on a Polynesian island, is a love story with a political backdrop, replete with infidelity and thwarted sexuality; directed by Katharine Fehl. Featured in the cast are Lara Harris, Bill Schroeder, Robert Kattims, Daryl Marsh, and Roma Maffia. Tue. through Sat. at 8; \$18. **CSC Theatre**, 136 East 13th Street (677-4210).

THE LEGACY—Gordon Nelson's play gives an account of the history of gospel music; directed by Elmo Terry-Morgan. Featured in the cast are Marsha West, Johanna Daughtrey, James McLeod, Tunde Samuel, Clarice Thompson, Billie Scott, Lorrie Porch, Cheryl Hilliard-Hewitt, and Conrad Nebel. Through 8/23: Fri. and Sat. at 8, Sun. at 3; \$12. **National Black Theatre**, 2033 Fifth Avenue (2nd floor) (427-5615).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weirdly wonderful and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; \$27.50 to \$35. **Orpheum Theatre**, 126 Second Avenue (477-2477). ●●

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; \$10; through 10/18. **Westside Repertory Theatre**, 252 West 81st Street (8774-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this wonderfully rewarding gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; \$10 to \$19.95. **Heckscher Theatre**, Fifth Avenue at 104th Street (534-2804). ●●

MICE IN THE THEATRE—Jack Ross's comedy, directed by John Monteith, is about a dilapidated mouse-infested Greenwich Village theater (desirable only by virtue of its location). Featured in the cast are George MacClain, Bill Woods, Alexa Abercrombie, Gaye Studebaker, Richard Pierce, Mark Robinson, Jeremy Black, and Dennis Lee. Tue. through Sat. at 8, Sun. at 3 and 7; \$10 and \$12.50. **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

MOMS—Clarice Taylor stars in the title role in the revival of the highly praised musical play by Ben Caldwell about the famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; from 8/4. **Astor Place Theatre**, 434 Lafayette Street (254-4370).

NONSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; \$25 to \$30. **Douglas Fairbanks Theatre**, 432 West 42nd Street (239-4321). ●

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the story of a perky, teenage girl (circa 1960) with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leithead, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and

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THEATER

Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$24 to \$26. **Players Theatre**, 115 Macdougall Street (254-5076).

THE REGARD OF FLIGHT—Return engagement of Bill Irwin in an evening of music, fun, and frolics, backed by Doug Skinner (who wrote the music) and M. C. O'Connor. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7:30; through 8/9; \$25 to \$30. **Mitzi E. Newhouse Theatre** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), based on autobiographical incidents, about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; \$20 to \$27. **Lucille Lortel Theatre**, 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Bogosian stars, and featured in the cast are Michael Wincott, Linda Atkinson, Robyn Peterson, William DeAcutis, Susan Gabriell, Zach Grenier, Peter Onorati, and Mark Metcalf. Tue. through Sun. at 8, Sat. and Sun. at 3; \$20 and \$25; through 8/9. New York Shakespeare Festival at the **Public/Martinson Hall**, 425 Lafayette Street (598-7150).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, both directed by Kenneth Elliott. With David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$22 to \$25. **Provincetown Theatre**, 133 Macdougall Street (477-5048). ●●

WHO DUMPED THE DIVA—Susan Schrader's musical comedy murder mystery. Tue. through Sat. at 7:30 Sun. at 3 and 7; 8/8 through 16; \$10. **Nat Horne Theatre**, 440 West 42nd Street (315-3081).

WILD BLUE—Joseph Pintauro's collection of short gay plays, directed by Robert Fuhrmann. Featured in the casts are Park Overall, Dana Bate, Richard Hughes, and Thomas Calabro. Thu. through Sun. at 8; \$8; through 8/9. Presented by the Glines at the **Perry Street Theatre**, 31 Perry Street (869-3981).

THEATER COMPANIES

AMERICAN THEATER EXCHANGE—8/3 through 29: Romulus Linney's *Holy Ghosts*, dramatizing the power of faith, the promise of salvation, and the ferber of religious ecstasy shared by members of a snake-handling cult in the rural south; directed by Douglas Jacobs. Featured in the cast are Brad Fisher, Diana Castle, and Ollie Nash. Mon. through Fri. at 8, Sat. at 5 and 9; \$25. There's a matinee at 2 on 8/19. Presented by the San Diego Repertory Theatre, at **Theatre 890**, 890 Broadway (242-0800).

BLUE HERON COMPANY—Fernando Arrabal's *On The Tightrope* concerns a circus performer, exiled from Madrid, who becomes a tightrope walker—suspended between life and death; directed by W. A. Finlay. With Bruce Robertson Smith, J. C. Hoyt, and Tom Bruno. Thu. through Sat.; 9/10 through 26; \$8. **Mazur Theatre**, 555 East 90th Street (787-0422).

FREE SHAKESPEARE IN THE PARK—*Two Gentlemen of Verona*, directed by Stuart Vaughan, tells of two ladies (Elizabeth McGovern and Deborah Rush) disguised as two young men traveling the road to romance, and describes their detours along the way. Tue. through Sun. at 8; through 8/16. Free tickets distributed, one per person, starting 6:15 on date of performance. 8/21-9/13, *King Henry IV*, pt. I. Henry Bolinbroke, beset with anxieties, succeeds the murdered Richard II, while his son and heir covets with Falstaff; directed by Joseph Papp. **Delacorte Theater**. From Central Park West, enter at 81st Street; from Central Park East, enter at 79th Street and Fifth Avenue.

NEGRO ENSEMBLE COMPANY—8/5 through 30: Hazel J. Medina and Sullivan H. Walker star in a revival of Trevor Rhone's *Two Can Play*, set in Kingston, Jamaica, and telling of a marriage's domination and liberation; directed by Clinton Turner Davis. Wed. at 2 and 8, Thu. and Fri. at 8, Sat. at 3 and 8:30, Sun. at 2:30 and 7; \$15 to \$20. **Theatre Four**, 424 West 55th Street (246-8545).

REPERTORIO ESPANOL—8/8 at 8, 8/16 at 3, *La Zarzuela*. 8/4 to 7, 11 to 13 at 8, *El Burlador De Sevilla*, a modern version of Tirso Molina's creation (circa 1630) of the Don Juan myth, as the first part of a two-play cycle of classic works dealing with the legend, with music by Pablo Zinger, and directed by Rene Buch. Call theater for details. **Gramercy Arts Theatre**, 138 East 27th Street (889-2850).

THEATRE 22—August von Kotzebue's *Count Benyowsky*, which is *Lear*, done as soap opera; Federico Garcia Lorca's *Blood Wedding*, about family feuds (with flamenco music and dance); and Henrik Ibsen's *Hedda Gabler*, in rolling repertory. Thu. through Sat. at 8, Sun. at 2; \$6; through 8/30. Phone for details. **Theatre 22**, 54 West 22nd Street (243-2805).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Aburdly Yours*, and Israel Horowitz's *Line*. Through 8/8, James Haigney's *Angel Baby*; a love story between two men. 8/6 through 9/6, John Reaves's *Solo Flight* is about a young man from a prosperous family who has never spoken, and the woman who is hired to look after him; directed by D. A. G. Burgos; featured in the cast are company members Bruce Barney, Mickey Zezima, Devra Cohen, James Robinson, Charles Feldman, Donna Orlando, Jane Holst, and Matthew Maguire. Tue. through Sun. at 7. **Thirteenth Street Theatre**, 50 West 13th Street (675-6677).

VORTEX THEATER COMPANY—Don Nigro's *Cinderella Waltz*, a comic take-off on the fairy tale; directed by Robert Chapel. Thu. through Sat. at 8, Sun. at 3; \$8; through 8/23. **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

ZOO REPERTORY—Sam Shepard's *Geography of a Horse Dreamer*, directed by Chris Cavalier; with Dusko Petkovich and Tony DeRiso, about an artist's conflict between personal vision and social exploitation; on a double bill with Shepard's *Killer's Head*. Wed. through Sat. at 8, Sun. at 3; \$8; through 8/16. **TOMI Terrace Theatre**, 23 West 73rd Street (718 848-7420).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; \$5; through 9/20. **Dramatic Personae**, 25 E. 4th St. (673-4382).

THE BEST LITTLE WHOREHOUSE IN TEXAS—A revival of the play about a tv evangelist's efforts to close a small-town brothel; directed by Scott Weiss (who chose the play "because it's so relevant today with the whole Jim Bakker incident." 8/6 through 9 at 8; Sun. at 3; \$5. **Queens College Department of Drama**, on the Flushing Campus, Kissena Blvd. and the L.I. Expressway, Flushing (718 793-8080).

CABARET—A revival of the 1966 musical by Fred Ebb and John Kander, set in pre-war Berlin, about the love affair between an American writer and a nightclub singer. Featured in the cast are Jonathan Kruger, Laura Marshall, Michael Paternostro, Stephen Nye, Debi White, Rob Gardner, and Shira-Lee Shalit. 8/6 and 7 at 8, 8/8 at 2; \$10. Presented by N.Y.U. Summer Musical Theatre at the **University Theatre**, 35 West 4th Street (998-5278).

CAGED MEN—Written and directed by Robert Perring, the play takes a look at homosexuality, drug abuse, and the power struggle inside a maximum security prison. Featured in the cast are Cary Paul Wright, Steve Burton, Marc Macaulay, Frank Pisano, Joey Salazar, Phelston Jones, and Rosemarie Sciarrone. Thu. through Sat. at 7:30, Sun. at 4; through 8/23; \$10. **18th Street Playhouse**, 145 West 18th Street (695-2484).

COUNT DRACULA—Ted Tiller's drama, based on Bram Stoker's classic *Dracula*, retells the tale blending suspense, romance, comedy, and drama. Featured in the cast are Howard Thoreson, Joseph Scott, Keith Michl, David McConnell, Dale Merchant, Randy Kelly, Marjorie Feenan, Susan Farwell, and Don Durling. Thu. and Fri. at 8, Sat. at 7 and 10; 8/21 through 9/19. **The Village Performers Theatre**, 981 Third Avenue (496-2533).

THE CONCEPT—Casey Kurtti's drama performed by, and based upon, the real-life experiences of residents of Daytop Village, the drug rehabilitation center; con-

ceived and directed by Lawrence Sacharow. Thu. at 8; \$12; through 9/3. **Morse Center Theatre** at Trinity School, 121 West 91st Street (873-1650).

DOUBLE BILL—Michael Hill's *Rosaline*, wherein Romeo and Juliet are transported to modern-day West Virginia; starring Maureen Kilmer and Peter Guss. Plus Martha Horstman's *Junglebird*, a comedy of modern manners revolving about a winning lottery ticket; starring Martha Horstman, Paul Mullins, and Jamie Richards. Through 8/8 (except Sun.) at 7:30; \$8 to \$10. Red Moon Ensemble at **The Home for Contemporary Theatre**, 44 Walker Street (431-7434).

THE HOUSE OF BERNARDA ALBA—A revival of Federico Garcia Lorca's drama about women in Spanish villages and how they're forced to conform to the values of the prevailing order; directed by Julia Robinson. Featured in the cast are Sarah Melici, Lally Ross, Elizabeth Bove, Charlotte Fleck, Alexandra Gittes, Laura Garcia, and Luz Castano. Mon. through Sat. at 8; \$8. **TOMI Theatre**, 23 West 73rd Street (787-3980).

INTRICATE ACQUAINTANCES—Penn Jillette's *Do You Want To Know a Secret?*; directed by Michael Wells. Saul Zachary's *A Likeness To Life*; directed by Linda Nerine. Tue. through Thu. at 8; \$6; through 8/13. **Cactus Theatre**, 91 Charles Street (242-0709).

THE LONGBOAT—John Chodes's drama about a little-known aspect of the mutiny on the Bounty story, and how Capt. Bligh brought the lifeboat safely into port; directed by William Martin. Featured in the cast are James Walch, Rob Donohoe, John Juback, and Eddie Grossman. Wed. through Sun. at 8, Sun. at 3; 8/7 to 23; \$8. **Harold Clurman Theatre**, 412 West 42nd Street (677-4917).

LOVE'S LABOUR'S LOST—Shakespeare's romantic comedy involving a group of men who devote their lives to learning, until a group of women wander in, and good intentions wander out; directed by Michael J. Murnin. Featured in the cast are Chris Albers, Steve Smith, Edie Avioli, Peter Lehman, Karen Gracianette, and Tom Major. Wed. through Sat. at 8; \$6; through 8/22. **Outdoor Theatre**, 314 West 54th Street (581-3044).

NOTHING BUT BUKOWSKI—John Ford Noonan's two one-act comedies: *The Heterosexual Temperature in West Hollywood*, directed by Robert Fuhrman, and *The Raunchy Dame in the Chinese Raincoat*, directed by Richmond Shepard. Featured in the casts are Jane Valentine, Larry Fleishman, Ann Parr Corley, Robert Silver, and Ron Ryan. Both were inspired by the plays of Charles Bukowski. Thu. through Sun. at 8; \$8; through 8/9. **Samuel Beckett Theatre**, 412 West 42nd Street (695-5429).

NOTHING TO REPORT—Sam Ciccone's play about a police detective who has to face a moment of truth; directed by John Augustine. Thu. through Sun. at 8; \$10; through 8/9. **Stage Arts Theatre**, 120 West 28th Street (279-4200).

PISTOLS AND PUMPS—Douglas A. Mendini's comedy, laced with 40's flicks; directed by Eric Keith. With Leland Cole, Fred Fondren, Max Welles Yanderson, Elise Easley, Lee Robins, and Kathy Mulligan. Thu. through Sun. at 8, through 8/16; \$8. **Prometheus Theatre**, 239 East Fifth Street (477-8689).

THE PRISONER OF SECOND AVENUE—A revival of Neil Simon's comedy about life in New York, starring Bob Bloom and Sharon O'Neal; directed by David McCarver. 8/13-15 and 22 at 8; 8/16 and 23 at 3; \$8. **The Kirtledge Club Theatre**, 109 East 39th Street (489-0922).

RELEASE—Stephen Michaels's play concerns an unpublished novelist's desperate attempt to convince the woman he left behind to allow him to publish a novel about their failed love affair; directed by Hope Arthur. Featured in the cast are Debra Alberts, Harv Dean, and Marcia DeNino. Wed. through Sat. at 8, Sun. at 3; through 8/16; \$10. **Second Studio for Actors**, 163 West 23rd Street, fourth floor (463-7050).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wench- es, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; \$12.50. **Royal Court Repertory**, 301 West 55th Street (956-3500).

NEW YORK TICKET SERVICE

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SOLOS

Madison Avenue and Vicinity

EMILIO DI CAVALCANTI—Works on paper from the collection of the Museu de Arte Contemporanea, Universidade de Sao Paulo, Brazil; through 8/9. Americas Society, 680 Park Ave. (249-8950).

57th Street Area

JACKIE BATTENFIELD—Recent abstract paintings; through 9/11. First Women's Bank, 111 E. 57th St. (794-9712).

East Village

MARCY KENYON—Paintings and sculptures with forms based on shadows cast by Renaissance masterpieces; through 8/9. SixtoSix, 626 E. 14th St. (982-4586).

ALUN ULUC—Recent paintings; 8/6-20. Sherkat, 526 E. 11th St. (529-9595).

SoHo and TriBeCa

J.S.G. BOGGS—Drawings of dollars, pounds, and francs; through 8/22. Neale, 320 Lafayette St. (431-5077).

FREDERICK FRAZOWATZ—"Monoroll" paintings that are eight inches in height, and up to twenty-five feet in length; through 8/29. Ingbar, 578 Broadway (334-1100).

Other

ROBERT BEVAN—Lithographs executed between 1900-1925; through 8/28. Davis & Langdale, 231 E. 60th St. (838-0333).

STUART DAVIS—Early watercolors and drawings from his Ashcan School years; through 8/12. Ryan, 452 Columbus Ave. (799-2304).

JAMES HOLL/SCOTT LERMAN—Selected site-specific works in various mediums, from 1976-1983/Recent paintings; through 8/14. Gotham, 317 E. 46th St. (754-1223).

DAGMAR SCHAUBERGER—Original costumes and drawings, from 1972-1987; through 9/12. New York Public Library at Lincoln Center, 111 Amsterdam Ave. (870-1630).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAN-SCANDINAVIAN FOUNDATION—127 E. 73rd St. (879-9779). Drawings by eight Norwegian illustrators; through 8/21.

FOURCADE—36 E. 75th St. (535-3980). Paintings by de Kooning, Heizer, Mitchell, Murphy, Palermo, Twombly, Smith; through 9/19.

GRAHAM—1014 Madison Ave. (535-5767). Mon.-Fri., 10 a.m.-5. "Gone Fishing," with works by Alexander, Cicero, Crile, Hartley, Messer, Santlofer, others; through 9/4.

MARBELLA—28 E. 72nd St. (288-7809). Mon.-Fri. 11 a.m.-5:30. Paintings by Bierstadt, Bricher, Hallowell, Inness, Sloan, Wyant, and others; through 10/10.

MCCARRON—1014 Madison Ave. (772-1181). Prints and drawings from the 16th-20th centuries; through 8/31.

PERLOW—980 Madison Ave. (517-5858). Mon.-Fri. 10 a.m.-5:30 (gallery closed 8/1-15). Works by Falk, Greene, Harnett, Hockney, Pace, Rivers, Solow, Vagliano; through 9/8.

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by 20th-century American and European artists; through 8/31. By appt. only during summer.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Kline, Motherwell; through 8/30.

57th Street Area

ASSOCIATED AMERICAN ARTISTS—20 W. 57th St. (399-5510). "Prints in Motion," with works by one hundred artists, including Arms, Benton, Cook, Estes, Inukai; through 9/3.

CHRISTIE'S—502 Park Ave. (546-1000). American art pottery, from 1896-1916; through 8/31.

DEUTSCH—20 W. 57th St. (765-4722). Mon.-Fri. 10 a.m.-5:30. Works by gallery artists; through 9/2.

FRUMKIN—50 W. 57th St. (757-6655). "The Landscape Observed/Imagined," with works by Azaceta, Bergstein, Brown, DeForest, Jacqueline, Krueger, Steiner, Valerio, Winters; through 8/15.

GOODMAN—41 E. 57th St. (980-0195). Paintings by Avery, Botero, Calder, Chadwick, Dubuffet; sculpture by Jensen, Lichtenstein, Manzu, Miro, Moore, Rauschenberg; through 8/31.

GRAND CENTRAL—24 W. 57th St. (874-1857). Realist paintings by Bernstein, Loopp, Pfahl, Philipp, Ryerson, Sherr, Speicher, Sprick; through 8/31.

HEESY—50 W. 57th St. (245-1420). Tue.-Fri. 10 a.m.-5:30. Prints by gallery artists; through 8/28.

HERSTAND—24 W. 57th St. (664-1379), through 8/14 by appointment only. "Modern Sculpture," with works by Calder, Ernst, Fonseca, Gargallo, Miro, Noguchi, Rosso, Stankiewicz; through 9/4.

KENT—41 E. 57th St. (980-9696). Mon.-Fri. 10 a.m.-5:30. "Subtext," with works by Artschwager, Braunsch, Dwyer, Foulkes, Hamilton, Kerans, Ladda, Lemieux, Ruscha, TODT; through 8/14.

MIDTOWN—11 E. 57th St. (758-1900). Mon.-Fri. 10 a.m.-5:30. Works by Bishop, Cadmus, Freedman, Langlais, Mayhew, Moller, Prestopino, Shahn; through 8/14.

ROSENBERG—20 W. 57th St. (757-2700). Mon.-Fri. 10 a.m.-5:30. Paintings, sculpture, drawings, and prints by gallery artists; through 9/4.

SCHMIDT BINGHAM—41 W. 57th St. (888-1122). Visionary works by Bell, Graves, Magee, Rasely, Treiman; through 8/14.

SCHOELKOPF—50 W. 57th St. (765-3540). Paintings, works on paper, and sculpture by gallery artists; through 8/20.

SHIPPEE—41 E. 57th St. (319-2041). Mon.-Fri. 10 a.m.-5. Works by gallery artists, including Calabro, de Looper, Helander, Kurtz, Wolfe, others; through 8/30.

WASHBURN—41 E. 57th St. (753-0546). Paintings by Carles, Davis, Dove, Hartley, O'Keeffe, Ryder, others; through 8/31.

East Village

P.A.C.A.—131 E. 7th St. (517-0937). "A Salute to the East Village," with drawings by Howe, photographs

by Hyde, and a selection of poetry books by poets associated with the East Village; thru 8/31.

ROBERTSON—208 E. 7th St. (529-2484). "Every Picture Tells a Story and Vice Versa," with works by Cosentino, Fine, Freese, Harkins, Loebel, Reis, Tanner, others; through 8/30.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). A series of changing installations by Ahearn, Bosman, Haas, Jacqueline, Nechvatal, Rifka, others; through 9/19.

BAUM—109 Hudson St. (219-9854). Mon.-Fri. 10 a.m.-6. Works by gallery artists; through 9/5.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by "Outsider" artists; through 9/12.

COOPER—155 Wooster St. (674-0766). Mon.-Fri. 10 a.m.-5. Works by gallery artists; through 8/28.

EINSTEIN—591 Broadway (226-1414). Recent works by Bramson, Cass, Faden, Pekarsky, Sleigh, Sullivan, others; through 8/28.

ESMAN—70 Greene St. (219-3044). Mon.-Fri. 10 a.m.-6, Wed. 6-8, closed for Aug. Invitational show, with works by Ambrose, Baroff, Goldman, Goodman, Hoke, Martin, Rutledge, Simas, Willis, Zito; photographs from Eastern Europe; through 9/15.

GLASS WORKSHOP—142 Mulberry St. (966-1808). "Crystal Blue Persuasion," with works by Aufiero, Billian, Bruce, Dodds, Gellis, Schein; through 8/25.

GRUENEBAUM—415 W. Broadway (966-3646), during Aug., Mon.-Fri. 11 a.m.-5. Paintings and sculpture by gallery artists; through 9/12.

HELIO—122 St. Marks Place (529-8122). Works on paper by various artists; through 8/16.

HELLER—71 Greene St. (966-5948). Glass works by 35 Japanese artists; through 8/22.

JACK—138 Prince St. (966-4235). Paintings and sculpture by Bello, Groody, Hofmann, McCormick, Measelle, Meyer; through 9/10.

LITTLEJOHN-SMITH—133 Greene St. (420-6090). Works by Flanagan, Foosaner, Myers; through 8/15.

MARCUS—578 Broadway (226-3200). Tue.-Fri. 11 a.m.-6. Works by Adams, Butter, Ess, Innerst, Lamon, Richter, Shea, Tansey, Vital, others; through 9/4.

MUNROE—415 W. Broadway (226-0040). Tue.-Fri. 11 a.m.-6, by appt. in Aug. Paintings, drawings, and sculpture by gallery artists; through 8/15.

SCHREIBER/CUTLER—171 Spring St. (925-1441). Works by gallery artists; through 8/14.

STUX—155 Spring St. (219-0010). Works by Lewis, Maisner, Quentel, Ross; through 8/30.

Other

AUSTRIAN INSTITUTE—11 E. 52nd St. (759-5165). Works by eight young Austrian artists; through 8/28.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). Works by Frick, Rothschild, Schirm; through 8/14.

COLD SPRING HARBOR LABORATORY—Cold Spring Harbor, L.I. (516-367-8414). "Nothing But Steel," with works by Bills, Chirino, Ginnever, Rickey, Solbert, Youngerman, others; through 10/31.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Mon.-Fri. 10 a.m.-4. Works by gallery artists, including Allan, Herder, Kulicke, Roseman, Shikler, York; through 8/28.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8731). "Faces and Figures," with prints by de Kooning, Katz, Moore, Picasso, Rouault, others;

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ART

"Four Abstract Artists," with works by Bandy, Buchwald, Crile, Solomon; through 8/5.

PAINE WEBBER—1285 Ave. of the Americas (713-2885) Mon.-Fri. 8 a.m.-6. "Ten Years of Creativity: Children's Art From The Studio in a School Association"; through 9/31.

PROSPECT PARK BOATHOUSE—Prospect Park, Prospect Park West at Fifth St., Brooklyn. Boathouse open Wed.-Sun. 11 a.m.-4:45. Sculpture by Vailunas, Vaden, Watkins; through 9/6.

QUEENS COLLEGE—Kissena Blvd. and the L.I.E., Flushing, N.Y. (718-520-7323). "Putting the Pieces Together: Conserving and Restoring Works of Art"; through 8/5.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). "Down to the Sea," with works by Denes, Henderson, Machin, McMillan, Penney, Stackhouse, Stuart; through 9/6; "O.I.A. Tenth Anniversary Outdoor Exhibition"; through 10/4.

SOCRATES SCULPTURE PARK—Broadway at Vernon Blvd., L.I.C. (718-956-1819). Daily, 10 a.m.-dusk. "Walk On/Sit Down/Go Through," with outdoor sculptures by Ciulla/Narkiewicz, Crowder, Dill, DiS- uvero, Gianakos, Nonas, Pinto, Sonfist, Thompson, others; through 8/31.

SOTHEBY'S—York Ave. and 72nd St. (606-7176). "Life in the New World: Selections From the Permanent Collection of The Museum of American Folk Art"; through 9/4.

PHOTOGRAPHY

ALICE AUSTEN—Fifty vintage photographs of turn-of-the-century New York scenes and people; through 10/31. Alice Austen House, 2 Hylan Blvd., Rosebank, Staten Island (718-816-4506).

HERTHA BAUER—Photographs and photo-etchings of manhole covers in New York; through 8/28. Arsenal, Fifth Ave. and 64th St. in Central Park (360-3413).

TOM BRAZIL—Photographs of the Dance Theater Workshop's 1986/87 season; through 8/28. DTW, 219 W. 19th St. (691-6500), Mon.-Fri. 10 a.m.-6, Sat. 1-6.

MARILYN BRIDGES—Aerial views of sacred landscapes in Peru, Central America, New Mexico, Utah, and other places; through 9/15. Overseas Press Club, 52 E. 41st St. (757-9255).

HARRY HELIOTIS—Figurative photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

I.C.P.—1130 Fifth Ave. (860-1783), Tue. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11 a.m.-6. \$2.50 admission. "Contemporary German Photography: Remnants of Authenticity"; "Bill Burke: I Want to Take Pictures." through 9/6.

I.C.P./MIDTOWN—77 W. 45th St. (536-6443), Mon.-Fri. 11 a.m.-6, Sat. 12-5. "David Graham: American Beauty"; "Barbara Norfleet: All the Right People"; through 9/12.

NINA LEEN—Photographic collages; through 8/28. Life, Suite 28-54, Time & Life Building, 1271 Sixth Ave. (522-2300). By appointment only.

LIEBERMAN & SAUL—155 Spring St. (431-0747), Tue.-Fri. 10 a.m.-6. Works by gallery artists, including Berman, Merola, Oglesbee, others; through 8/22.

NIKON HOUSE—620 Fifth Ave. (586-3907). Works by forty award-winning advertising photographers; through 8/29.

NOSEI—100 Prince St. (431-9253). Photographs by Bolande, Burgin, Clegg & Guttman, Johnson, The Stern Twins, others; through 8/31.

WITKIN—415 W. Broadway (925-5519). Photographs and sculpture by Bravo, Burden, Erwitt, Hofer, Knowlton, Rice, Weston, others; through 8/21.

VIAFORA—568 Broadway (925-4422). "Mary," with works by Ault, Bieber, Osinski, Reuter, Serrano, others; through 8/31.

HOPE HERMAN WURMFELD—Serial images generated from color photographs; through 9/11. Marymount Manhattan, 221 E. 71st St. (517-0400).

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 8/7 at 9:30: Maria Levitsky, The Jickets, and Hoopla. \$6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$3:50, seniors and students \$1:50. (Free Tue. 5-8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution \$3:50; children \$1:50; free Fri.-Sat. 5-9. In the Naturemax Theater: "Grand Canyon—The Hidden Secrets" and "Chronos." Call for times, \$3.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Margaret Mead Hall of Pacific Peoples... Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." 8/6-12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2, students and seniors \$1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/6: "Ice and Green Clouds: Traditions of Chinese Celadon." Through 9/6: "Japanese Poets and Poetry." Through 9/16: "The Photographs of Beatrice Pitney Lamb."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 9/7: "Artist in the Marketplace." Through 9/7: "Curator's Choice III: Contemporary Painting, Photography, and Sculpture."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation \$3; students \$1:50; seniors \$1. The Emily Winthrop Miles Collection of Wedgwood... "Celebration of Newly Installed Period Rooms"... Reinstallation of Egyptian Galleries. Through 9/7: "Working in Brooklyn: Painting." Through 9/7: "Classic Photographs from the Brooklyn Museum Collection." Through 9/8: "Recent Acquisitions: Important Japanese Prints." Through 9/14: "Shirley Burden: Photographs of Ellis Island in the 1950's." Through 9/21: "Recent Print Acquisitions." Through 10/2: "Andrew Topolski: A Sound Measure/Beam Rider Epilogue." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 12/88: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1:50; free Tue. after 5. Through 9/20: "Robert Adam and Keddleston: The Making of a Neo-Classical Masterpiece." Through 10/11: "Art Nouveau Bing: Paris Style 1900." Through 10/18: "Safe and Secure: Keys and Locks." Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947-1987."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10 a.m.-4. \$2:50, students and seniors \$1; free Mon.-Fri. 10 a.m.-noon. Through 10/2: "After the Revolution: Everyday Life in America, 1780-1800." Through 11/20: "Tavern Revels."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6: \$2, students and seniors 50¢; Sun. 1-6: \$3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. \$4, students and seniors \$2; free Tue. 5-9. Through 8/23: "Joan Miró: A Retrospective."

HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed., Fri., Sat. 10 a.m.-5:30, Thu. 10 a.m.-9, Sun. noon-5:30. \$2, children \$1. Through 9/20: "Summer Sculpture: Ezio Martinelli (1913-1980)." Through 9/27: "Puzzles Old and New." Through 10/18: "The Graphic Art of Harold Faye."

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at Twelfth Ave. (245-0072). Wed.-Sun. 10 a.m.-5; last admission at 4. \$4.75, children \$2.50, seniors \$4. Twentieth-century technology, highlighting man's achievements at sea, in the air, and in space; The Hall of Honor: living memorial to American heroes; A full-

size replica of World War I SE5 fighter plane; Vietnam helicopters.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4, seniors and students \$2. Through 8/9: "Chagall and the Bible." Through 8/16: "A World of Their Own: Naïve Artists From Israel." Through 8/31: "Beyond the Halting Step of Deeds."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution \$4:50; children and seniors \$2.25. "Greek and Roman Treasury" ... "Roman Portraits and Reliefs From the First Century B.C." ... "Through the Third Century A.D." ... New Galleries for Ancient Near Eastern Art ... Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) ... "The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor" ... "Selections From the Collection of Mr. and Mrs. Henry Pearlman" ... Gothic Revival Library ... Lila Acheson Wallace Wing ... "The Arts of Japan." ... "The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts." ... "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." Through 9/6: "Luxurious and Elegant Dresses for the Dance." Through 8/16: "Masterpieces of 19th-Century French Photography by Gustave Le Gray and Henri Le Secq." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." **The Cloisters**, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Closed in August.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tue. noon-8, Wed.-Sat. noon-5. \$3; \$2 students; \$1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily. Through 9/26: "Elvis Presley: The Television Work."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.-Sun. noon-6. \$3; children and seniors \$1.75. "In Perspective": permanent exhibition on the history and development of holography ... Through 9/20: "The Holographic Instant: Pulsed Laser Holograms."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$5; students \$3:50; seniors \$2. Through 8/18: "Iliad and the Illustrated Book." Through 9/8: "Berlinitart: 1961-1987." Through 9/15: "Projects: Michael Young." Through 9/15: "Mario Bellini: Designer." Through 9/22: "Contemporary American Prints." Through 9/29: "William Rau and the Railroad." Through 10/13: "Projects: Tom Otterness."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 8/23: "The Furniture of Duncan Phyfe and His Contemporaries, 1800-1840." Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures."

NASSAU COUNTY MUSEUM OF FINE ART—Northern Boulevard, Roslyn (516-484-9337). Tue.-Fri. 10 a.m.-4:30, Sat.-Sun. 1-5. Free. "Outdoor Sculpture Installation." Through 9/7: "Works by Friedel Dzubas."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 8/16: "In Nature's Ways: American Landscape Painting of the Late Nineteenth Century."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission \$2:50, \$1:50 seniors and children. Through 9/4: "Window on Broadway: Pile of Heads."

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona (718-699-0005). Wed.-Sun. 10 a.m.-5. \$2, children \$1; Wed. free. "Seeing the Light": 83 exhibits on color, light, and perception ... "Feedback: The World of Self-Sensing Machines" ... "Realm of the Atom." Through 8/23: "Big Machines."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. \$2; children \$1. "Audubon Watercolors." Through 8/16: "The Wagstaff Collection of American Silver." Through 9/20: "Strong on Music: The New York

Music Scene, 1836-1850." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 8/22: "Jews in Germany Under Prussian Rule." Through 9/5: "Women and Literature: English and American Writers from the 18th Century to the Present." Through 9/19: "Are We to Be a Nation? The Making of the Federal Constitution." **Lincoln Center**, 111 Amsterdam Ave., at 65th St. Through 9/4: "Federal Flourishes: A Musical Tribute to the United States Constitution." Through 9/5: "Dagmar Schauburger: Costumes and Designs from Holland." Through 9/11: "Jerome Robbins: A Gathering of Dances." Through 10/17: "Max Waldman: Photographer."

NICHOLAS ROERICH MUSEUM—319 West 107th St. (864-7752). Tue.-Sun. 2-5. Free. Permanent exhibit of Nicholas Roerich.

PARRISH ART MUSEUM—25 Job's Lane, Southampton (516-283-2118). Mon., Tue.-Sat. 10 a.m.-5, Sun. 1-5. \$2. Through 9/20: "Marin in Oil."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 9/20: "George Rhoads: Audio-Kinetic Sculpture." Through 9/27: "Aaron Garret." Through 9/27: "Architectural Models From the Last Decade."

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St. (669-9424). Daily 10 a.m.-6. \$4, seniors \$3, children \$2. "The Great Liner: Transatlantic Passage Between the Wars." Through 10/25: "Hudson River Images: Past and Present."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

VANDERBILT MUSEUM—180 Little Neck Road, Centerport, New York (516-261-5656). Tue.-Sat. 10 a.m.-4, Sun. 12-5. \$4; \$3 seniors. Historic house tours and planetarium.

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.-5:30, Wed. till dusk, Sun. till 7. Through 9/1: "A Garden of Summer Kimonos." Through 9/27: "Perceiving the Garden: Robert Irwin at Wave Hill."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$4, seniors \$2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection" ... "Calder's Circus." Through 8/30: "Alternate Routes: Through the Permanent Collection." Through 10/4: "Cindy Sherman's Photography." Through 10/18: "Red Grooms." **Whitney Museum at Philip Morris**, 42nd at Park (878-2550). Through 9/24: "The Social Graces: 1905-1944." **Whitney Museum of American Art at Equitable Center**, 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 8/26: "Generations of Geometry: Abstract Painting in America Since 1930."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next auction 9/14. **Christie's East**—219 E. 67th St. (606-0400). Next auction 9/1.

DOYLE—175 East 87th St. (427-2730). 8/12 at 10 a.m.: "15th Annual End-of-Summer Sale." On view 8/8-11. 8/19 at 10 a.m.: "Contents of Abandoned Safe Deposit Boxes." On view 8/15-18.

PHILLIPS—406 E. 79th St. (570-4830). Next auction 9/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 8/11 at 10:15 a.m. and 2: "Arcade Auction: Furniture, Decorations, and Rugs." On view 8/5-10. 8/13 at 10:15 a.m. and 2: "Arcade Jewelry." On view 8/6-12.

SWAN—104 E. 25th St. (254-4710). 8/20 at 11 a.m.: "Books From the Inventory of Rebecca Des Marais Including Press Books and Modern Literature." On view 8/13-19.

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon-2 and 3-7; Wed. and Sat. 11 a.m.-2 and 3-7; Sun. noon-6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, August 5

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conductor; New York Choral Artists, soprano Erie Mills, tenor John Aler, tenor David Britton, baritone John Shirley-Quirk. Handel's *Acis and Galatea*, arranged by Mozart. Avery Fisher Hall at 8. \$8-\$16. Pre-concert recital at 7: A Mozart Divertimento for string trio, with Davis Brooks, Stephanie Fricker, Alvin McCall.

CLASSICAL JAZZ AT LINCOLN CENTER—"Bird Night": Tribute to Charlie Parker. Tommy Flanagan, Roy Haynes, Percy Heath, Billy Higgins, Hank Jones, Charles McPherson, Jay McShann, Frank Morgan, Vi Redd, and Red Rodney. Alice Tully Hall at 8. \$20.

BILLY IDOL, with The Cult. Madison Square Garden at 8. Rescheduled from June 2. \$20, if still available.

CLASSIC SUPERFEST—The Turtles, The Byrds, Herman's Hermits, Grass Roots, Mark Lindsay. Special guests: Tommy James and the Shondells. Concerts on the Pier, Pier 84, 45th St. and Twelfth Ave. (249-8870), at 7:30. \$15.

CLASSICAL QUINTET—Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

MYRA MELFORD/WAYNE HORVITZ/ROBYN HOLCOMB, pianists. Knitting Factory, 47 E. Houston St. (219-3055), at 9, 10, and 11 respectively. \$5.

WOMEN IN JAZZ DOWNTOWN—Terry Jenoure Quintet, vocalist and violinist. One Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15 and 1. Free.

FRANCIS HEILBUT, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE ROD LEVITT BIG BAND—2 Grand Central Tower, 140 E. 45th St., at noon. Free.

WALTER THOMPSON BIG BAND—"Jazz with harmonies and melodies of the American classical tradition." Continental Insurance Atrium, 180 Maiden Lane at Front St., at 12:15. Free.

BETTY CORPIER QUINTET—Classical woodwind quintet. Austin J. Tobin Plaza, World Trade Center, at 12:15. Free.

SUMMER SING—Lenora Thom conducts an open reading of Haydn's *Lord Nelson Mass* and the Durufle *Requiem*, with pianist Janet Montgomery. Wave Hill, the Armory Hall at 8. 249th St. and Independence Avenue, Riverdale, Bronx. \$5.

GOLDMAN MEMORIAL BAND, Ainslee Cox conductor. Music by Bennett, Bizet, Gershwin, Sousa, others. Co-Op City Greenway, Bronx, at 7:30. Free.

THE REVELATIONS—Doo-wop. Starrett City Shopping Center, Pennsylvania Ave., Brooklyn, at 7. Free.

SALIM WRIGHT'S "ESP"—Cadman Plaza Park West, Brooklyn, at noon. Free.

HANK JOHNSON TRIO—Jazz. McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 1. Free.

USDAN CENTER JAZZ ENSEMBLE—Saxophonist Jimmy Heath. Heckscher Park, Rte. 25A, Huntington, L.I., at 8:30. Free.

Thursday, August 6

MOSTLY MOZART—Alicia de Larrocha, pianist. Works of Mozart and Granados. Avery Fisher Hall at 8. \$8-\$16. Pre-concert recital at 7: Pianist Jean-Yves Thibaudet.

WOMEN IN JAZZ DOWNTOWN—Cassandra Wilson and Ensemble, jazz vocalist. One Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15 and 1. Free.

GOLDMAN MEMORIAL BAND—See 8/5 for program. Today at noon, South Street Seaport Museum Pier 11, East River. Free.

KOICHA AIBA, flutist/**IKUKO AIBA**, pianist. Music by Blavet, Hindemith, Paul Agricol Genin. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GERI ALLEN TRIO—Knitting Factory, 47 E. Houston St. (219-3055), at 9 and 11. \$5.

CAYENNE JAZZ BAND, with WNEW's Gene Klavan. Battery Park Esplanade, entrance on Liberty St., at "Upper Room Sculpture," at 12:15. Free. Rain date, Fri.

THE DIXIE FOUR—1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

NANCY MARANO—Jazz. City Hall steps at 12:15. Free.

CHAMBER SOUND, Paul Clive conductor-oboist. Music by Haydn, Ibert, Francaix, others. Riverside Park at W. 79th at 7. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Clara Longstrech conducts open readings of Haydn's *Part songs*, *Te Deum*, and *Lord Nelson Mass*. CAMI Hall, 165 W. 57th St., at 7:30. \$6.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Joseph Villa. Music by Schumann, Brahms. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$12.

NEIL SEDAKA—Midwood Field, E. 16th St. and Ave. K or Ave. L, Brooklyn, at 7:30. Free.

GOLDMAN MEMORIAL BAND—See 8/5 for program. Tonight, at Seaside Park, Ocean Pkwy., Brooklyn, at 8. Free.

BANDANA—Jazz ensemble with Perry Gross. IS 96 between W. 11-12th Sts., Bay Parkway, Avenue P, Brooklyn, at 7. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St., Rockaway, Queens, at 7:30. Free.

CAYENNE JAZZ BAND—Shorefront Parkway, Beach 84th and the Boardwalk, Far Rockaway, Queens, at 7:30.

Free. Rain date, 8/7.

ANNE POLLACK QUARTET—McDonald Park, Queens Blvd. between Yellowstone Blvd. and 70th Rd., Forest Hills, at 7. Free.

EGG CREAM REVIVAL—Doo-wop and humor. **SHELLY YAHYA/TRIO**, pop-jazz sounds. Owl's Head Park, 68th St. and Colonial Rd., Brooklyn, at 7. Free.

SOUTHERN EXPOSURE—Latin jazz. Thomson Hill Park, Greenpoint Avenue and 42nd Street, Sunnyside, Queens at 7:30. Free.

LONG ISLAND PHILHARMONIC BRASS QUINTET—"From Bach to Contemporary Jazz." Heckscher Park, Huntington, L.I., at 8:30. Free.

RAY MANTILLA, salsa percussionist. Exchange Place Pier, foot of Montgomery St., Jersey City, N.J., at noon. Free.

Friday, August 7

MOSTLY MOZART—Festival Orchestra, George Cleve conductor; pianist Rudolf Firkusny, violinist Henryk Szeryng. Mozart's overture to *The Magic Flute*, Piano Concerto No. 16 in D, K. 451, Violin Concerto No. 5 in A, K. 219; Berwald's Symphony No. 3 in C. Avery Fisher Hall at 8. \$8-\$16. Pre-concert recital at 7: Soloists Firkusny and Szeryng.

SUMMERGARDEN—Museum of Modern Art Sculpture Garden, 14 W. 54th St., open 6-10 p.m. Performers are artists from the Juilliard School. Tonight: percussionists E. Charlston, Maya Gunji, Jeffrey Milarsky, Patti Niemi, J. Jutsum play music by Harrison, Kondo, Takemitsu, Cage. Free.

WOMEN IN JAZZ DOWNTOWN—Carrie Smith and Her Trio. One Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15 and 1. Free.

GERI ALLEN TRIO—See 8/6.

ELISE MORRIS, vocalist-pianist. Jazz-pop music. 55 Water St. at Coenties Slip, Plaza South, at 12:15. Free.

PATRICK ARENA & TRIO—Jazz vocals. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

BABA OLATUNJI'S DANCERS AND DRUMMERS—Celebrate Brooklyn, at Prospect Park Bandshell, PPW and 9th St. at 8. Adults, \$1 contribution.

CARAMOOR MUSIC FESTIVAL—Musica Sacra; Richard Westenburg, conductor. Music by Carissimi, Monteverdi, Morley, Schuetz. Songs for piano and chorus by Brahms, Schubert, Barber, Ives. Katonah, N.Y. (914-232-5035). Spanish Courtyard, at 9. \$20.

SUMMER CHAMBER MUSIC FESTIVAL—The Pierrot Consort, with music by Bach, Falla, Haydn, Poulenc. C.W. Post Campus, LIU (516-299-2474), Brookville, L.I., at 8. \$8.

CLASSIC SUPERFEST—The Turtles, The Byrds, Herman's Hermits, Grass Roots, Mark Lindsay. Special guests: Tommy James and the Shondells. Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. \$17.50.

MILI BERGEJO, jazz group. Heckscher Park, Huntington, L.I., at 8:30. Free.

CROSSING POINT, jazz fusion. Barron Arts Center, 582 Rahway Avenue, Woodbridge, New Jersey (201-634-0413), at 8. Free.

Saturday, August 8

MOSTLY MOZART—See 8/7.

SUMMERPIER—Tribute to Scott Joplin, with Max Morath and Friends. Pier 16, South Street Seaport Museum, Fulton St. and the East River, at 8. Free.

SHIRLEY CAESAR, gospel music. The Williams Brothers, Douglas Miller, The Jenkins Brothers, and The Angelic Voices of Christ. Benefit for United Negro Col-

lege Fund. Apollo Theater, 253 W. 125th St. (749-5838) at 6 and 9:30. \$20-\$35.

ALLEN TOUSSAINT—"Blues, boogies, and originals." Central Park SummerStage, Naumburg Bandshell, near 72nd St. mid-park, at 3. Free.

ANTHONY COLEMAN/MARILYN CRISP—Knitting Factory, 47 E. Houston St. (219-3055), at 10 and 11 respectively. \$5.

SUMMERGARDEN—See 8/7.

PIER-FORMANCES—Latin group, Charanga Cale. East River Park Dance Area, FDR Drive, north of Delancy St., at 3. Free.

THE KLEZMATICS—Klezmer band and vocalist. Union Square Park at 17th St. and Park Ave. South, at noon. Free.

FATHER CHARLIE COEN—"East Galway style on concertina, flute and tin whistle." Eagle Tavern, 355 W. 14th St. (924-0275), at 9 and 10:30. \$5.

QUEENS PHILHARMONIC, JoAnn Falletta conductor. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows, Queens, at 8. Free.

PAN '87 COMPETITION—The BWIA Sonatas, The Satisfiers, The Silhouettes, The Pan Rebels, The Metro Tones. Prospect Park Bandshell, PPW and 9th St., at 2; the winner at 8. Also at 8, the Samaroo Jets. Adults, \$1 contribution.

SEUFFERT BAND, George F. Seuffert conductor. Crocheron Park, Bayside, Queens, at 8. Free.

URBAN QUADRA—Latin jazz band. Gershwin (Linden) Park, Linden Blvd. at Vermont St., Brooklyn, at 5:30. Free.

CARAMOOR—Wynton Marsalis, trumpeter, and his Quintet. Jazz. Venetian Theater, Katonah, N.Y. (914-232-5035), at 8:30. Sold out.

JUDY COLLINS—Planting Fields Arboretum, Oyster Bay, L.I. (516-922-0061), at 8. \$17.50, \$15; lawn, \$7.50.

SUMMER OF MUSIC ON THE HUDSON—The Benny Goodman Tradition, Loren Schoenberg conductor. At Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. \$8. In tent, adults \$5, children under 12 \$2. Pre-concert entertainment at 7; grounds open for picnicking at 6:30.

20th CENTURY MUSIC GROUP—Music by Kresky, Levitan, Saperstein, Wuorinen, Stravinsky. Vanderbilt Museum Courtyard, 180 Little Neck Rd., Centerport, L.I. (516-757-7501), at 8. \$10.

THE TOMMY DORSEY ORCHESTRA, Buddy Morrow, conductor. The Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 8. \$10.

SPECIAL EFX—Jazz, rock. Inter-Media Art Center, 370 New York Avenue, Huntington, L.I. (516-549-9666), at 9. \$15.

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL—Music by Quantz, Scarlatti, Vivaldi, Dvorak. Presbyterian Church, Montauk Highway, Bridgehampton, L.I. (212-750-5776), at 8. \$10 donation.

QUEENS PHILHARMONIC—Cunningham Park, 196th St. and Union Tpke. Fresh Meadows, Queens, at 8. Free.

Sunday, August 9

MOSTLY MOZART—Pianist Andre Watts. Music by Mozart, Schubert, Brahms. Avery Fisher Hall at 8. \$8-\$16.

BORAN BERGMAN/JASON HWANG—The pianist and the violinist. Knitting Factory, 47 E. Houston St. (219-3055), at 9 and 11. \$5.

MOONFIRE/SOUTHERN EXPOSURE—Contemporary R&B, jazz. Central Park SummerStage, Naumburg Bandshell, mid-park at 72nd St., at 3. Free.

BRONX ARTS ENSEMBLE, Robert Black, conductor. "String Breezes." Music of Handel, Dvorak, Baksa. Rockwood Drive Circle, Van Cortlandt Park (Broadway and Mosholu Avenue) at 2. Also in Keating Hall, Fordham, Bronx Rose Hill Campus at Southern Blvd., at 4. Each is free (549-1899).

BARGEMUSIC—See 8/6. Today at 4.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Glendale, Queens, at 3. Free.

ALL-SEASONS CHAMBER PLAYERS—Handel's Trio Sonata in G minor, Op. 2, No. 5; Mozart's Sonata in F Major, K. 497 (piano 4-hands); Mendelssohn's Trio No. 1 in D minor, Op. 49; Cui's Five Pieces for Flute, Violin and Piano. Wave Hill Armor Hall, Indepen-

dence Ave. and 252nd St., Bronx (549-3200), at 4. \$8.

MUSICA PARA HOT SUNDAYS!—Calalu, 12-piece ensemble, with open jam session (percussion instruments provided); also dance, comedy, and original compositions. With the Johnny Colon Orchestra and the Diane Jacobowitz Dance Theater. Mount Prospect Park, off Eastern Parkway, Brooklyn, 2-6. Free.

SAMBA NOVO/SPIRIT ENSEMBLE—Afro-Caribbean music. Prospect Park Bandshell, PPW and 9th St., Brooklyn, at 8. Adults, \$1 contribution.

ADAYA HENIS, dulcimer and voice. The Tavern at Richmondtown Restoration, 441 Clarke Ave., S.I. (718-351-1611), at 1:15 and 2:15. Free with Village tickets; adults, \$3; seniors, students, and children 3-18, \$1.50. Band concert on the lawn, 3 to 5, free.

GARDEN MUSICALE: "CHAMBER MUSIC A LA MODE"—Chamber music by the Goliard Carolers. The Steinway Reformed Church garden, Ditmars Blvd. and 41st St., Astoria, Queens (728-8927), at 4. \$5.

DE JAMP—Pop classics and original jazz, with Julie Pagan. Kings Plaza Shopping Center, indoors at the Mall, Flatbush Ave. and Ave. U, Brooklyn, at 2. Free.

EVENING OF KLEZMER MUSIC—"2nd Avenue Jewish Music." Asser Levy/Seaside Park, Ocean Pkwy. and Seabreeze Ave., Brooklyn, at 8. Free.

KEEPIN' COOL AT THE PIER—The Pete Compo Jazz Violin Quartet. Also, comedian Joyce Kaye. Canarsie Pier, foot of Rockaway Pkwy. at Belt Pkwy. Overpass, Brooklyn, at 6. Free.

JOAN ERSKINE AND THE CONSTRUCTION COMPANY—"On the Ferry." Empire-Fulton Ferry State Park, Brooklyn, at noon. Free.

CARAMOOR MUSIC FESTIVAL—Tokyo String Quartet. Mozart's Quartet in D minor K. 421; Shostakovich's Quartet No. 7; Beethoven's Quartet in E minor, Op. 59, No. 2. Katonah, N.Y. (914-232-5035), Spanish Courtyard at 5:30. \$20.

GROVER WASHINGTON JR.—Special guest Miki Howard. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7. \$17.50.

FLUTES PLUS—Ensemble music for the flute. Outdoors at Bayard Cutting Arboretum, Montauk Highway, Great River, L.I. (516-224-5420), at 2. Free (\$1.50 per adult, parking fee). Take a chair or cushion.

BRIDGEHAMPTON CHAMBER MUSIC FESTIVAL—Vivaldi's Trio Sonata in G minor for Flute, Violin and Continuo; Buxtehude's Trio No. 5 for Flute, Violoncello, and Harpsichord, Op. 2; Bach's Brandenburg Concerto No. 5 in D major; Mendelssohn's Quintet in A major for two Violins, two Violas and Violoncello, Op. 18. Presbyterian Church, Montauk Highway, Bridgehampton, L.I. (212-750-5776), at 6:30. \$10.

SALT AND PEPPER GOSPEL SINGERS, Charles Brown, conductor. Interpretations of traditional black gospel music. Heckscher Park, Rte. 25 A, Huntington, L.I., at 8:30. Free.

WILLIAM BOLCOM, pianist/**JOAN MORRIS**, mezzo-soprano. Music of Porter, Gershwin, Blake, Bernstein, Sondheim, others. John Drew Theater of Guild Hall, East Hampton, L.I. (516-324-4050), at 6:30. \$20.

MADONNA—Giants Stadium, Meadowlands, N.J., at 7:30. \$22.50, if available.

Monday, August 10

MOSTLY MOZART—The Cleveland Quartet, guest artists pianist Horacio Gutierrez, cellist Bernard Greenhouse. Beethoven's Quartet No. 15, Op. 135; Mozart's Piano Quartet K. 493; Schubert's Quintet in C. Avery Fisher Hall at 8. \$8-\$16. Pre-concert recital at 7 by the Cleveland Quartet.

ALFRED DESIO—"Zapped TapsTM," concert featuring electronically amplified tap dancing. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. \$8.

DAVID BUECHNER, pianist. Gazebo Concerts, Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free. Rain date, Wed.

YOSIF FEIGELSON, cellist/**RICHARD WHITTEN**, pianist. Teleman, Schubert, Popper. St. Paul's, Broadway and Fulton St., at 12:10. Free.

CHARLES UBANKS/BIG JOHN PATTON/MATTHEW SHIPP, with bassist William Parker. Knitting Factory, 47 E. Houston St. (219-3055), at 8:30, 10, and 11 respectively. \$5.

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cita Benitez/composer-instrumentalist Pablo Milanes. Festival Latino, at the Delacorte Theater, Central Park at 81st St., at 8. Free.

BILL KENNEDY AND HIS ALL-STARS—Marcus Garvey Park amphitheater, Fifth Ave. and 122nd St., at 8. Free.

EMBASSY STRINGS, Daniele Doctorow conductor-cel- list. Beethoven, Haydn, Milhaud. First Unitarian Church, Monroe at Pierrepont Sts., Brooklyn Heights, at 8. \$5.

GROVER WASHINGTON JR.—Wingate H.S. Field, Win- throp St. and Kingston Ave., Brooklyn, at 7:30. Free.

ELL'S KITCHEN, Elliot Semel, conductor. Original jazz. Bush Park 61st St. South of Queens Blvd., Woodside, at 7. Free.

Tuesday, August 11

MOSTLY MOZART—Festival Orchestra, George Cleve conductor; Andre Watts, pianist. W.F. Bach's Adagio and Fugue; Haydn's Symphony No. 101, "Clock"; Ballet Music from Mozart's *Idomeneo*; Mozart's Piano Concerto No. 24. Avery Fisher Hall at 8. \$8-\$16. Same program 8/12. Pre-concert recital at 7, by pianist Andrew Rangell.

STARSHIP—Rock and roll. Radio City Music Hall at 8. \$20.

AL JARREAU/CHAKA KHAN—Concerts on the Pier, 45th St. and Hudson River (249-8870), at 7:30. \$15.

ALFRED DESIO—See 8/10.

WASHINGTON SQUARE MUSIC FESTIVAL, Tania Leon, conductor; trumpeter Wilmer Wise. All Latin-Ameri- can program, music by Cordero, Lorenzabreu, Villa- Lobos, Serebrier, Revueltas. Washington Square Park, foot of Fifth Ave., at 8. Free.

NORIKO/CHRIS ANDERSON, pianists. Knitting Factory, 47 E. Houston St. (219-3055), at 10 and 11 respec- tively. \$5.

SANDRA MILLER, baroque, classical, and modern flutes. Debussy, Telemann, Muller, Bach, C.P.E. Bach, Jacques Hotteterre. Trinity Church, Broadway at Wall St., at 12:45. Free.

KATHY LORD/SUSAN WEBER DUO—1 Dag Hammar- skjold Plaza, 47th St. east of Third Ave., at noon. Free.

CROSSING POINT—Jazz. Bryant Park, off Sixth Ave., 40th-42nd Sts., at 12:30. Free.

SONNY LAND—Stage band. Grace Plaza, Sixth Ave. and 43rd St., at 12:30. Free.

PARPARIM ENSEMBLE/GREAT SOUTH DIXIELAND JAZZ BAND—Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

TOM and MAUREEN DOUGHERTY—Irish music. Also Donny and Ellen Golden, step-dancers. World Trade Center Plaza at 12:15. Free.

DADAP-MA DUO, guitar and violin. Stuyvesant Park, off Second Ave. and 15th-17th Sts., at 12:15. Free.

PAUL MOTIAN—Jazz drummer. Cooper-Hewitt Mus- eum's Carnegie Garden, 2 East 91st St., at 6:30. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gary Miller leads open readings of Bach's Cantatas Nos. 4 and 140; and Vivaldi's *Gloria*. CAMI Hall, 165 W. 57th St., at 7:30. \$6.

RONNIE AND THE EXCELLENTS—Doo-wop. Mike Cabot, impressionist-comedian. Bensonhurst Park, Cropsey Ave. near Bay Pkwy., Brooklyn, at 7:30. Free.

JUNE VALLI/JIMMY MERCHANT/JACK SWERSIE—Pop concert. Bandshell, Asser Levy/Seaside Park, Ocean Pkwy. and Seabreeze Avenue at 7:30. Free.

DANCING IN THE STREETS—Eddie Kendrick, David Ruf- fin, Martha Reeves, Mary Wells. Motown Hits. West- bury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. \$17.

BAYVIEW MUSIC GROUP/NORTH SHORE WOODWIND QUINTET—Classical music. Heckscher Park, Hunting- ton, L.I., at 8:30. Free.

SUMMER CHAMBER MUSIC FESTIVAL—Festival student participants. Long Island University/C.W. Post Cam- pus, Brookville, L.I., at 8. \$5.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets,

\$5-\$42. **Note:** All foreign-language operas are per- formed with supertitles. 8/4 at 8: Mozart's *Le Nozze di Figaro*, Bergeson conducting; Hynes, Rolandi, Rose, Link, Nolen, McKee. 8/5 at 8: Gounod's *Faust*, Com- missiona conducting; Esham, Marsee, Leech, Cheek, Dickson. 8/6: no performance. 8/7 at 8: Puccini's *La Rondine*, Siciliani conducting; Munro, Peterson, Garri- son, Cornett, Wexler. 8/8 at 2: Verdi's *La Traviata*, Morgan conducting; Mims, Stewart, Elvira. 8/8 at 8: Mascagni's *Cavalleria Rusticana*; Bouleyn, Algieri, Wexler; also Leoncavallo's *Pagliacci*; Christos, West, Burchinal, Parcher; Commissiona conducting. 8/9: no performances. 8/11 at 8: Puccini's *La Boheme*, Berge- son conducting; Hynes, Dobish, Leech, Reeve, Link, Willson. 8/12 at 8: Puccini's *Tosca*, Siciliani conduct- ing; Holleque, Grayson, McFarland. 8/13 at 8: Masc- agni's *Cavalleria Rusticana*; Leslie Richards (debut), Al- gieri, Wexler; also Leoncavallo's *Pagliacci*; Cusack, Absalom, Burchinal, McFarland; Commissiona con- ducting. 8/14 at 8: premiere of new production of Mozart's *Die Zauberflote* (in German), Commissiona conducting; Esham, Rosales, Garrison, Dickson, Rod- ney Godshall (debut); directed by Lotfi Mansouri, sets and costumes by Thierry Bosquet, lighting by John Gleason. 8/15 at 2: Mozart's *Le Nozze di Figaro*, Berge- son conducting; Hynes, Rolandi, Rose, Link, No- len. 8/15 at 8: Puccini's *Madama Butterfly*, Pallo con- ducting; Spacagna, Shaulis, Leech, McFarland.

Other

NEW YORK LIGHT OPERA COMPANY—Tribute to Broad- way operetta, with music of Romberg, Friml, Herbert, in songs and vignettes. Snug Harbor Veterans Memo- rial Hall, 1000 Richmond Terrace, S.I. (718-448- 2500). 8/9 at 3. \$9, in advance \$8.

LA ZARZUELA, an anthology of Spanish operetta selec- tions. Repertorio Espanol, 138 E. 27th St. (889-2850). 8/8 at 8, 8/16 at 3. \$16.

BELLA VOCE OPERA COMPANY—Operatic concert, with arias and ensembles from Puccini, Mozart, Herbert, Donizetti, others; Esther M. Flint director. CAMI Hall, 165 W. 57th St. 8/12 at 8. \$10, \$12.

DANCE

BRYAN HAYES & DANCERS—*Songs From the Underworld*, music by Purcell, Hindemith, Weill, Frith. RAPP Arts Center, 220 E. 4th St. (228-4655). 8/3 at 8. \$7.

CENTRAL PARK SUMMERSTAGE—Love Theater, in its "revolutionary use of space, set design, and theatri- cally unconventional material." Naumburg Bandshell, mid-Park near 72nd St. 8/7 at 8. Free.

CONTEMPORARY BALLET COMPANY—Original ballet- jazz works. Heckscher Park, Rte. 25 A, east of Hun- tington, L.I. 8/8 at 8:30. Free.

DANIEL STEIN—Theater and movement artist from Par- is, in *Inclined to Agree*—mime, movement, objects, and masks. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 8/6-8 at 8. \$8.

EKSTASIS—*The Waiting Room*, "a journey between two worlds," choreographed by Marshall Swiney. Interna- tional House, Riverside Drive at 123rd St. (316- 8400). 8/5, 6 at 8. \$7.

ERIC BARNES AND DANCERS—*Death in Vienna*—(*The Fan*), premiere; also *Dilemma and Flight*. P.S. 122, 150 First Ave. and 9th St. (477-5288). 8/7-9 at 9. \$8.

MOROCCO AND HER CASBAH DANCE EXPERIENCE TROUPE, with Sergio. Dances from the Mid-East and North. Africa, 8/5 at 7. Bethune Houses Courtyard, W. 157th St. and Amsterdam Ave. 8/6 at 7. Free.

ROTUNDA ARTS FESTIVAL—Ron Brown's **EVI- DENCE**, a Dance Company; two premieres and work from repertory; 8/7-8 at 6:30. **Sinister Slap- stick**, a new company with choreography by Keely Garfield and others; 8/9 at 7. Susan Jacobson and Dancers dance to music of Mozart, Ellington, Ore- gon, others; 8/13, 14 at 7; 8/15 at 5. Riverside Park Rotunda at W. 79th St. Free.

SUMMER DANCE CURRENTS—Nuevo Latino Dance, Eva Gasteazoro and Merian Soto, 8/4 at 6:30. Rod Rodgers Dance Co.; contemporary dance, theater pieces, 8/11 at 6:30. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx. Free.

WORKSHOP COMPANY OF BALLET HISPANICO OF NEW YORK—The diversity of Hispanic culture. Fort Tryon Park Playground, Broadway and Dyckman St., 8/11 at 7. Free.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30. Fri.–Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC.

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also 428 Amsterdam Ave., bet. 80th–81st Sts. (874-1377). (I–M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpaccio, cannelloni amalfitani. Open Tue.–Thu. noon–11:30. Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11. Fri.–Sat. to midnight. (M) AE, CB, DC.

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11. Fri.–Sat. to midnight. Ent. (M) AE, CB, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun.

11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. (M)

AE, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m., L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. (M)

AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11. Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. (M)

AE, MC, V.

FLUTIE'S PIER 17—89 South St. (693-0777). River Room: Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. (M) Oyster Bar: Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. (I) AE, CB, DC, MC, V.

FRANCESCA'S TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m., L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. (M) AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. (M) AE, CB, DC, MC, V.

GRANDE ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sautéed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. (M) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Closed Mon. (M)

AE, CB, DC, MC, V.

IL CORTILE—125 Mulberry St., bet. Hester and Canal Sts. (226-6060). Casual. Italian. Spcls: tortiglioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. (M) AE, CB, DC, MC, V.

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. (I)

No credit cards.

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30. Fri.–Sat. to midnight. (M) Oyster Bar: Spcls: oysters, chowder. Open for L and D daily noon–11. (I) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce.

Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30. Sat.–Sun. to midnight. (M–E) AE, MC.

ROEBLING'S BAR AND GRILL—11 Fulton St. (608-3980). Casual. American/seafood. Spcls: fresh Norwegian salmon with pesto beurre blanc, Roebbling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11. Sat. to midnight. Bar open till 2 a.m. nightly. (M) AE, CB, DC, MC, V.

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. (M)

AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. (M) AE, CB, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m., Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. (I–M) AE, CB, DC, MC, V.

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun. to 10. Also 2444 Broadway, bet. 90th–91st Sts. (787-1110). (I) AE.

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight, Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

SPRING STREET—162 Spring St., at W. Broadway (219-0157). Dress opt. Nouvelle. Spcls: salmon (tuna or swordfish) steak grilled in woodsmoke, scallops of veal with shitake mushrooms and noodles, pan-roasted loin of lamb. Res. sug. L Mon.–Fri. noon–5:30. Br Sat.–Sun. 11:30 a.m.–5. D daily 6–midnight. Private parties for 30–150. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. (I) AE, MC, V.

TRIBECA CAFE—74 Leonard St., bet. Broadway and Church St. (431-0211). Casual. American. Spcls: sautéed chicken livers in pear sauce, grilled bear steak, roast pheasant, grilled swordfish in herb marinade with garlic and lemon, roast loin of pork with apple-jack sauce. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. S Mon.–Sat. 11–2:30. Private parties for 15–30. Ent. Closed Sun. (M) AE, DC, MC, V.

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. (M) Cellar in

RESTAURANTS

the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). **Hors d'Oeuvre and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M)

AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thu. 4-10, Fri.-Sat. to 11. Private parties 25-150. (M)

AE, CB, DC, MC, V.

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St. (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. one seating at 7. Closed Sun. (M-E) No credit cards.

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I)

AE, CB, DC, MC, V.

CENT'ANNI—50 Carmine St., bet. Bleecker and Bedford Sts. (989-9494). Casual. Northern Italian. Spcls: roast baby pheasant, double veal chop with sage sauce, lobster combination. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-11:15, Sat. to 11:30, Sun. 5-10:30. (M)

AE.

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M)

AE.

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I)

AE, MC, V.

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villorroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11 a.m.-3. D Mon.-Thu. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M)

AE, MC, V.

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D Sun.-Tue. 5-11, Wed.-Thu. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11 a.m.-4. Pre-theater D 5-7. (M)

AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. (M)

AE, CB, DC, MC, V.

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I)

AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M)

AE, CB, DC, MC, V.

LION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: soft-shell crabs, fresh spinach fettuccine with porcini mushrooms, cold poached salmon with lemon mousseline. Res. sug. Br Sat.-Sun. noon-4. D Sun.-Thu. 5:30-1 a.m., Fri.-Sat. to 2. (I-M)

AE, DC, MC, V.

MARY LOU'S—21 W. 9th St. (533-0012). Casual. Continental. Spcls: swordfish mesquite, seafood brochette, chicken pot-pie. Res. nec. L Mon.-Fri. noon-3. Br Sun. noon-3:30. D Mon.-Thu. 5:30-1 a.m., Fri.-Sat. to 2 a.m., Sun. to 11. Private parties for 40. (M)

AE, CB, DC, MC, V.

MONTE'S—97 Macdougall St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.-Sun. noon-11. Closed Tue. (M)

AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun. 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M)

AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thu. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St. (344-5228). L Mon.-Fri. noon-3. D Mon.-Thu. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. (M)

AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M)

AE, DC, V.

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tue.-Sat. midnight-3:45 a.m. Private parties. (M)

AE, DC.

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.-Thu. 5-11:30, Fri.-Sat. to midnight, Sun. 4-11. (I-M)

AE, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghetti, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.-Fri. noon-3:30. Br Sat. noon-4, Sun. from 11 a.m. D daily 5-11. (M)

AE, CB, DC, MC, V.

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5:30-11, Fri.-Sat. to 11:30, Sun. 5:30-10:30. Music nightly. (M)

AE, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. Sidewalk cafe. (M)

AE, CB, DC, MC, V.

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 4:30-9, Fri.-Sat. to 10. Complete D. Closed Sun. (I-M)

AE, DC, MC, V.

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. (M)

AE, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M)

AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St. (689-7565). Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, and filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Pianist Mon.-Thu. 6:30-10:30. Closed Sun. (M)

AE, CB, DC, MC, V.

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-10:30, Fri.-Sat. to 11, Sun. noon-10:30. (M)

AE, CB, DC, MC, V.

HOME ON THE RANGE—135 Third Ave., bet. 14th-15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.-Tue. 11:30 a.m.-1 a.m., Wed.-Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5-4 a.m., Sun. 4-10. (M)

AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to 12:30 a.m. Private parties for 50. (I-M)

AE, CB, DC, MC, V.

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30. D Sun.-Thu.

5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). (M)

AE, CB, DC, MC, V.

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M)

AE, DC, MC, V.

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon à la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M)

AE.

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4. (I)

AE, MC, V.

OLE—434 Second Ave., bet. 24th-25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30 a.m.-3. D Sun.-Thu. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. (I-M)

AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M)

AE, CB, DC, MC, V.

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 6-10. Pianist nightly 5-9. (M)

AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Thu. 3-midnight, Fri. 3-1 a.m., Sat. 11:30 a.m.-1 a.m., Sun. 11:30 a.m.-midnight. Private parties for 50. Outdoor café. (M)

AE, CB, DC, MC, V.

PORTOROZ—340 Lexington Ave., bet. 39th-40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Closed Sun. (M)

AE, CB, DC, MC, V.

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermen's platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.-Fri. 11-5. D Mon.-Fri. 5-10, Sat. from 4. Private parties for 50. Closed Sun. (M)

AE, CB, DC, MC, V.

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. American. Spcls: cappellini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken. L Mon.-Fri. 11:30 a.m.-4:45. Br Sat.-Sun. 11:30 a.m.-4:45. D daily 4:45-1 a.m. S daily 1 a.m.-2:30 a.m. (M)

AE, MC, V.

SAL ANTHONY'S—55 Irving Place, bet. 17th-18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-4. D Mon.-Thu. 3-11, Fri. 3-12:30 a.m., Sat. 4-12:30 a.m., Sun. 4-10. Private parties 20-100. (M)

AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd-34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M)

AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30 a.m.-4:30. (I)

AE, DC, MC, V.

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11, Sun. to 9. Br Sun. 11:30-3:30. Sidewalk cafe. (M)

AE, CB, DC, MC, V.

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters,

grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.-Sat. 8-midnight. S/B Mon.-Sat. midnight-3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: terrine of turbot with fresh water prawns, bourbon-glazed salmon fillet, tournedos of beef with tarragon. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:45. Pre-theater D 5:30-7:30. Ent. 5:30-11:30. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 4:30-10. Private parties for 75. Closed Sun. (M) AE, CB, DC, MC, V.

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.-3. Private parties for 25-500. (I-M) AE, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaratti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-midnight. Closed Sun. (I-M) AE, CB, DC, MC, V.

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.-Fri. 11:30 a.m.-11:30. Sat. from 5, Sun. 5-9. Br Sun. noon-4. Private parties. Free D parking 5:30-midnight. (M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45 a.m.-3:30. D Mon.-Fri. 3:30-9. Complete L and D. Closed Sat.-Sun., except for private parties. (I) AE, CB, DC, MC, V.

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.-Fri. 11:30 a.m.-4. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. (M) AE, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St. (206-8660). Casual. Northern Italian. Spcls: spada Genovese, tagliato manzo, gnocchi with gorgonzola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) AE, DC.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. (M) AE, CB, DC, MC, V.

PAMPLONA—822 Sixth Ave., bet. 28th-29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. from 6. Private room for parties. Closed Sun. (I-M) AE, CB, DC, MC, V.

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-midnight, Sat.-Sun. 5-midnight. (M) AE, MC, V.

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo

with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. (M) AE, CB, DC, MC, V.

WORLD YACHT CRUISES—Riveranda, *Empress of New York*, *Duchess of New York*, and *Princess of New York*, Cabaret—Pier 62, W. 23rd St. and the Hudson River (929-7090; 8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. (E) AE, MC, V.

43rd-56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.-Fri. 11 a.m.-4. D Mon.-Sat. 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. (I-M) AE, CB, DC, MC, V.

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.-11:30. Br Sun. noon-4. (I-M) AE, CB, DC, MC, V.

ARGENTEUIL—253 E. 52nd St. (753-9273). Casual. American. Spcls: artichoke bottoms in vine leaves with red pepper and olive sauce, Caesar salad with grilled porcini mushrooms, roast goose fish and deep-fried cabbage. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 and Sun. Br. AE, CB, DC, MC, V.

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11. Free D parking after 6. (M) AE, CB, DC, MC, V.

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençal herbs, soft shell crabs. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-11:30, Sat. 5-midnight. Closed Sun. (M) AE, MC, V.

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11, Fri. to midnight, Sat. 5-midnight. Br Sun. 11:30 a.m.-3. (M) AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I) AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). *Cafe Suisse*: Casual. Continental/Swiss. Spcls: veal emincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) *Drake Bar*: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M) AE, CB, DC.

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese.

Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.-Fri. noon-1, Sat. 5-1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. *Pool Room*: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E) *Grill Room*: L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (E) AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pianist Mon.-Sat. Free parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

L'AZUR—60 E. 54th St. (319-4500). Formal. French/Continental. Spcls: delicate de saumon fume et sa garniture, ravioli de homard et de St. Jacques primavera, magret de canard grille aux cerises. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. (E) AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LA TABLE DES ROIS—135 E. 50th St. (838-7275). Casual. French/continental. Spcls: salad croquante, escalope de veau au Calvados et pomme, filet de saumon grille au vin blanc. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5-10, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Closed Sun. Private parties. (E) AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

L'INCONTRO—307 E. 45th St. (697-9664). Dress opt. Northern Italian. Spcls: involtini alla siciliana, seno di vergine, tonno agrodolce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11. Closed Sat. and Sun. through Aug. (M) AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L and D. Closed Sun. (M) AE, CB, DC.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed through 9/8. (E) AE, CB, DC.

MENAGE A TROIS—134 E. 48th St. (593-8242). Casual. French nouvelle. Spcls: Josephine's delight, Menage a Trois seafood parcels, boned quail, medallions of venison. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5:30-12:15 a.m. Closed Sun. (E) AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PECCAVI—251 E. 52nd St. (753-6387). Casual. American. Spcls: grilled fish, yellow tomato gazpacho. Open

RESTAURANTS

Mon.-Fri. noon-10:30, Sat. 6-10:30. Closed Sun. (M)
AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St. (759-6410). Formal.
French. Spcls: canard de mullard fumée, homard roti
au fenouil, tournedos de veau aux pommes carameli-
sées. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-11.
(E) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Omni Berk-
shire Place (753-5970). Dress opt. Nouvelle. Res.
sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30.
S 10:30-12:30. Br Sat.-Sun. noon-5. (M)
AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal.
Italian. Spcls: daily game dishes. Res. nec. D only
Mon.-Sat. 6-2 a.m. Dancing nightly. Closed Sun.
(M) AE, CB, DC.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket re-
quired. Italian. Spcls: antipasta caldo, pappardelle con
carciofi, pollo contadina, saltimbocca Napolitana. Res.
nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30.
Fri.-Sat. to 11. Closed Sun. (M-E)
AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. North-
ern Italian/American. Spcls: shrimp Romano, osso
buco, lobster fettuccine, fresh seafood. Res. sug. L
Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat.
5-11. Private parties for 30-150. Free D parking.
Closed Sun. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915).
Dress opt. Japanese. Tatami and Western seating. Res.
sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat.
5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casu-
al. Szechuan. Spcls: chicken chunks in garlic sauce,
Sichuan style jumbo shrimp, crispy whole fish. Res.
nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-11:30,
Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private
parties for 10-100. (M) AE, CB, DC.

TORREMOLINOS—230 E. 51st St. (755-1862). Casual.
Spanish/Continental. Spcls: zarzuela de mariscos, pa-
ella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu.
5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. eves.
Closed Sun. (M) AE, CB, DC, MC.

TOSCANA—200 E. 54th St. (371-8144). Formal.
Northern Italian. Spcls: sliced smoked swordfish with
fresh herbs and lettuce, tagliatelle con gamberi e radic-
chio trevisana. Res. nec. L daily noon-3. D daily
5:30-11. Private parties for 20-150. Pre-theatre D
5:30-7. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th
Sts. (355-3000). Bull and Bear: Jacket required.
American. Spcls: prime beef, fresh seafood. Res. sug. L
daily noon-3. D daily 5-10. S daily 10-12:30 a.m.
Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley
Restaurant and Cocktail Lounge: Jacket required.
Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30
a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8
a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Comple-
te D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's
own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1
a.m. (M-E) The Waldorf Cocktail Terrace: Tea
daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly.
Oscar's: Casual dining and snacks. B Mon.-Sat 7
a.m.-11:30 a.m., Sun to noon. L Mon.-Sat. 11:30
a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to
11:45. Cocktails noon-11:45. Sir Harry's Bar:
Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket re-
quired. Two dining rooms. Continental. Res. sug. L
noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun.
noon-2:15. Late S buffet 9:30-12:30 a.m. Free D
parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20
W. 50th St. (246-6699). Casual. American. Spcls:
Maine lobster gazpacho, fettuccine with crabmeat and
asparagus tips, free-range chicken with herb mustard.
B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11 a.m.-4. L
Mon.-Fri. 11 a.m.-4. D daily 4-10. S daily 10-mid-
night. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.
(581-3580). Dress opt. Steakhouse. Spcls: guaranteed
prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri.
11:30 a.m.-3. D Mon.-Fri. 4:30-10. Pre-theater D.
Closed Sat.-Sun. Free D parking. (M)
AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St. (575-1220). Casual.
French. Spcls: noisette de veau, tripes à la mode de
Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE—318 W. 45th St. (489-6100). Casual.
Continental. Spcls: roulade of chicken filled with scal-
lops in a Dijon mustard sauce, poached Coho salmon
with caviar garnish, grilled chicken with mushrooms
and scallions. Res. sug. L Mon.-Sat. noon-2:30. Br
Sun. noon-4. D nightly 5-1 a.m. Parties for 15-80.
Ent. Closed through 8/22. (M) AE, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal.
Northern Italian. Spcls: field salad Piemontese, agno-
lotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D
Mon.-Sat. 5-midnight. Complete pre-theater D
5:30-7. Private rooms. Closed Sun. (E)
AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual.
Indian. Spcls: barbecued steak on sizzling platter, lamb
or beef Pasanda. Res. sug. L daily noon-3. D Mon.-
Sat. 5:30-11:30, Sun. to 10. Complete L and D. Dis-
count D parking. (I-M) AE, CB, DC, MC, V.

CAFE DE NICE—56 W. 56th St. (586-7812). Casual.
French. Spcls: duck in Grand Marnier sauce, poulet
Nicoise, rabbit in white wine sauce. Res. sug. L
Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun.
(M) AE, MC, V.

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casu-
al. Spanish. Spcls: mariscada, paella, veal Fundador.
Res. sug. Open Mon.-Thu. noon-11, Fri.-Sat. to
midnight, Sun. 1-10. Private parties for 35. (I-M)
AE, CB, DC, MC, V.

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts.
(245-7910). Casual. Mexican. Spcls: margaritas, chi-
michanga, bocados amores, combination plates. Res.
sug. L daily noon-4. D daily 4-midnight. (I)
AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual.
American. Spcls: cherry smoked filet mignon with
horseradish sauce, spiral of salmon filet, fresh fish dai-
ly. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar
till 4 a.m. nightly. Private parties for 300. Video ent.
Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual.
Irish pub style. Spcls: Irish stew, hot roast beef. Res.
sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-10,
Sun. from 4. Br Sat. 11 a.m.-3, Sun. from noon. S
Mon.-Sat. from 10. (M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St. (246-5126). Casual.
French. Spcls: soft-shelled crabs, duck Normande,
côte de veau aux chanterelles. Res. sug. L daily
noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Comple-
te L and D. (M) AE, CB, DC, MC, V.

HO HO—131 W. 50th St. (246-3256). Casual. Classic
Cantonese/Mandarin. L Mon.-Sat. 11:30 a.m.-4. D
Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Complete
L and D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981).
Dress opt. American. Spcls: steak, fresh seafood. Res.
sug. Open daily noon-midnight. (M)
AE, CB, DC, MC, V.

IROHA—142 W. 49th St. (398-9049). Casual. Japanese.
Spcls: tempura, sukiyaki, sushi. Res. sug. L daily
noon-3. D daily 5-11:30. Also Iroha Sushi—1634
Broadway, bet. 50th-51st Sts. (315-3808). (M)
AE, CB, DC, MC, V.

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd
Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse,
Maryland crab cakes with Cajun sauce, steamed finnan
haddie. Res. sug. L Mon.-Fri. noon-4. D daily
4-midnight. Pianist nightly from 6 p.m. (M)
AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual.
French bistro. Spcls: French hamburger, omelettes,
fresh fish, chocolate fondue. Open daily 11:30 a.m.-
midnight. (I) AE.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal.
French. Spcls: fricassée of snails with wild mush-
rooms, salmon and sole mousse, médaillons of veal
with leek sauce. Res. nec. L Mon.-Sat. noon-2:30. D
Mon.-Sat. 5:30-11. Complete L and D. Private par-
ties for 100. Closed Sun. (E) AE, DC.

LARRE—846 Seventh Ave., bet. 54th-55th Sts. (586-
8096). Casual. French/American. Spcls: poached
salmon bernaïse, rack of lamb, frogs legs provençale.
Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11.
Closed Sun. (M) AE, CB, DC, MC, V.

LATTIANZI—361 W. 46th St. (315-0980). Dress opt.
Jewish-Italian. Spcls: carciofo alla guida, cappellini
primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30.
D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed
Sun. (M) AE.

LA VERANDA—163 W. 47th St. (391-0905). Jacket re-
quired. Casual. Northern Italian. Spcls: stuffed breast
of capon, scampi Veranda, fillet of beef in red burgun-
dy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1
a.m. Private parties for 10-200. Free parking from
5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal.
French/seafood. Spcls: roast monk fish with savoy
cabbage, lobster à la nage. Res. nec. L Mon.-Fri.
noon-2:15. D Mon.-Fri. 6-10:30, Sat. 5-10:30. Pri-
vate parties for 15. Closed Sun. and 8/21-9/8. (E)
AE, MC, V.

LE QUERCY—52 W. 55th St. (265-8141). Casual.
French. Spcls: fresh Dover sole, venison in season,
baby rack of lamb. Res. nec. L Mon.-Sat. noon-3. D
Mon.-Sat. 5-10:30. Complete L and D. Closed Sun.
(I-M) AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St. (246-0044; 246-
0373). Dress opt. French. Spcl: coquilles St. Jacques.
Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-mid-
night. Spec. pre-theater D 5-9. Reduced rate parking
after 5. Closed Sun. (M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket
required. French. Spcls: onion soup, rock cornish hen,
côtes de veau farci, Maurice's special cheesecake. Res.
sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-mid-
night. Private parties for 90. Ent. Free D parking.
Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St. (247-3491; 247-3492).
Jacket req. Italian. Spcls: veal rollatine marsala, spen-
dino Romano. Open Tue.-Thu., Sun. noon-10:45,
Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RUSSIAN SAMOVAR—256 W. 52nd St. (757-0168).
Jacket required. Russian. Spcls: chicken Kiev, shash-
lik, blini imperial, veal pojariski. Res. sug. L Tue.-Sun.
noon-3. D Tue.-Sun. 5:30-midnight. Ent. Tue.-Sun.
from 7. Closed Mon. (M) AE, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.
(246-9201). Jacket required. American/seafood. Spcls:
grilled centre-cut swordfish with orange and cilantro,
Maryland crabcakes with lobster and herb sauce,
steamed paillard of Great Lakes sturgeon with tomato
chives and lime. Res. nec. L Mon.-Fri. 11:45 a.m.-3.
Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D
5-6:30 with free parking. (E) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts.
(307-6340). Casual. Seafood/Continental/Thai.
Spcls: shrimp Bangkok, Sea Palace combination,
Maine lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30.
D daily 4:30-midnight. Bar till 1 a.m. Private parties
for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-
54th Sts. (245-7850). Casual. Spcls: smoked and
cured pastrami, corned beef, homemade blintzes,
stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11
a.m. (I) No credit cards.

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at
45th St. 315-4690. Casual. Nouvelle American.
Spcls: tuna steak au poivre, linguini and shrimp in to-
mato sauce. Res. sug. L Mon.-Fri. noon-3:30. D daily
5-1 a.m. Br Sat.-Sun. 11:30-4. (I) AE, MC, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St. 39th
floor (757-6662). Dress opt. American/Continental.
Spcls: steak Diane flambé, fresh seafood. Res. nec. L
Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent.
Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

VICTOR'S CAFE—52—236 W. 52nd St. (586-7714). Casu-
al. Cuban/Spanish. Spcls: stone crabs, roast suckling
pig, paella, black bean soup. Res. sug. Open daily
noon-midnight. Tapas bar. Ent. nightly. Private par-
ties. Reduced rate parking after 5. (M)
AE, CB, DC, MC, V.

57th-60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual.
Southwestern American. Spcls: roast quail salad with
jicama and basil, chili rubbed free-range chicken,
cornflour pasta with smoked duck. Res. sug. L Mon.-
Sat. noon-3. D Mon.-Sat. 6-midnight. S Mon.-Sat.
till 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

CLUB A—333 E. 60th St. (308-2333). Formal. Italian. Spcls: linguini al frutti di mare, cappelli d'angelo primavera, piccata di vitello. Res. nec. D only Tue.-Sun. 9:30-4 a.m. Music for dancing from 9. Closed Mon. AE, DC.

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutte Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

FONTANA DI TREVII—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC.

GIAM MARINO—237 E. 58th St. (752-1696). Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L daily 11:30-3. D daily 5-11. (M) AE, CB, DC, MC, V.

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.-10:30 a.m. L daily noon-3. D daily 6-10:45. (E) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet. 57th-58th Sts. (421-9072). Dress opt. French-style steakhouse. D daily 5:30-11. Complete D. (M) AE, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon., Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.-midnight. Free D parking from 6. Private parties for 50. (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.-11:45 a.m. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30 a.m. Ent. Tue.-Sat. (M) AE, CB, DC, MC, V.

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: ravigoles of smoked salmon, red snapper aux légumes fondants, Petrossian 'teasers.' Res. nec. L Mon.-Sat. 11:30-3:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 6-1 a.m. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. Closed Sun. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). Edwardian Room: Dress opt. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10. Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. (M-E) Oak Room: L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Seafood. Res. nec. Open

Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30. Sun. from 4. D Mon.-Sat. 6-1 a.m., Sun. to midnight. (E) Trader Vic's: Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Thu. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-midnight. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.-Sat. 11:30 a.m.-4:30. D Mon.-Sat. 5-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.-Sat. noon-3. Tea Mon.-Sat. 3:30-5:30. D Mon.-Sat. 6-10. Pre-theater D 6-7. Closed Sun. (M-E) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf & Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.-Fri. 5-10. Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-midnight. (I) AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 2 a.m. (I-M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ALBERO D'ORO—1589 Second Ave., bet. 82nd-83rd Sts. (517-4448). Dress opt. Nouvelle Italian. Spcls: scaloppina tartufata, aragosta fra diavolo, pollo piccata. Res. sug. D only Mon.-Thu. 6-11:30. Fri.-Sat. to midnight. Pianist Mon.-Sat. from 8. Closed Sun. (E) AE.

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endivia al ferri, carpaccio aragula e grana. Res. sug. L and D daily 11:30 a.m.-2 a.m. (M) AE, CB, DC, MC, V.

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-4. D daily 6-11. Private parties for 150. Pianist from 5 daily. (M) AE, CB, DC, MC, V.

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sautéed shrimp with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3:30. (M) AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinaga, fidegua, parrillada. Res. sug. D daily

5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30. Sun. to 4. Outdoor cafe. (I-M) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). Café Carlyle: Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-1 a.m. Carlyle Restaurant: Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) Bemelmans Bar: Cocktails daily noon-1 a.m. AE, CB, DC, MC, V.

DIVINO—1556 Second Ave., bet. 80th-81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vitello primavera. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pan-sotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30-midnight. (M) AE.

FIORILLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, CB, DC, MC, V.

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon-5, Sun. noon-1 a.m. D daily 5-1 a.m. Midnight Br Mon.-Sat. 10:30-1 a.m. Ent. nightly. (M) AE, MC, V.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumee, crispy duck with fresh berries. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar till 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St. (988-3610). Casual. American/Continental. Spcls: fillet of St. Peter with crabmeat and pesto, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D daily 5-midnight. Br Sat. 11:30 a.m.-3, Sun. to 3:30. Private parties. (M) AE, CB, DC.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.-Sat. noon-11. Private parties 40-125. Pianist. Closed Sun. (M) AE, DC.

MARIGOLD—746 Madison Ave., bet. 64th-65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned

RESTAURANTS

chicken potpie. Res. sug. for D. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Sat. 5-11:30. Sun. 4-10. Br Sun. 11:30 a.m.-4. (M) AE, CB, DC, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Mon.-Sat. 6-2 a.m. Dancing Mon.-Sat. Private parties for 10-400. Closed through Aug. (E) AE, DC.

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thu. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 3 a.m. Bar till 4 a.m. Br Sat.-Sun. noon-4. Also 1622 Third Ave., at 91st St. (427-4355). (I) AE, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.-Thu. 5-11, Fri.-Sat. to midnight. Br Sun. noon-3:30. Piano bar Mon.-Sat. from 8. (M) AE, DC, MC, V.

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomodoro. Res. nec. D only 5:30-12:30 daily. (M) No credit cards.

PIERRE HOTEL—2 E. 61st St. (838-8000). Café Pierre: Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. D daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. **The Rotunda:** English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-3 a.m. Br Sat.-Sun. 11:30 a.m.-5. Music nightly from 9. (I) AE, MC, V.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist Mon.-Sat. and Br. (M) AE, MC, V.

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.-4, Sun. from 11 a.m. Ent. Private parties. (M) AE, DC, MC, V.

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, bocuf stroganoff, sibirski pelmeni. Res. sug. D Mon.-Sat. 6-1 a.m. Private parties 20-100. Russian gypsy music. Closed Sun. (M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.-Sat. noon-3. Br Sun. 11:45 a.m.-3:30. D daily 5:45-11. Pianist. Spl. prix fixe D 5:30-6. Private parties for 60. (E) AE, CB, DC, MC, V.

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). The Dining Room: Formal. Continental. Res. sug.

B daily 7 a.m.-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. **Gerard's:** Formal. L daily 11 a.m.-4. Cocktails and hors d'oeuvres 4-1 a.m. **Le Salon:** B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. (E) AE, CB, DC, MC, V.

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 2-10:30. (I) AE, MC, V.

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. (I) AE, DC, MC, V.

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th-77th Sts. (724-8666). Dress opt. Japanese. Spcls: seafood kushiyaki, seafood teriyaki, tempura. Res. sug. L Mon.-Fri. noon-2:30. D daily 5:30-11. (M) AE, DC, MC, V.

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80-81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Also 454 Broadway, at Grand St. (925-6166). (I-M) AE, CB, DC, MC, V.

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.-Sun. noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 11:30 a.m.-4. D Mon.-Sat. 5:30-11:30. Pianist Mon.-Sat. and Br Sun. (M) AE, MC, V.

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-midnight, Fri.-Sat. to 1 a.m. Private parties for 50. (M) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.-11:30 a.m. L daily 11:30 a.m.-4. Br Sun. noon-4:30. D daily 4-midnight. (M) AE, CB, DC, MC, V.

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck à l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu. 4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M) AE, MC, V.

FANDANGO—305 West End Ave., bet. 74th-75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Br Sat.-Sun. 11 a.m.-4. (M) AE, DC, MC, V.

FIORIELLO—1900 Broadway, bet. 63rd-64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M) AE, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th St. (362-5531). Casual. Continental. Spcls: fettuccine

primavera, three alarm chili, quiche. B Tue.-Fri. 9 a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun. 11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. (I) AE.

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.-Fri. 11:30 a.m.-4:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30 a.m.-4:30. Pianist nightly from 7. (M) AE.

RUPPERT'S—269 Columbus Ave., bet. 72nd-73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese. Res. sug. L Mon.-Fri. 11:30 a.m.-4:30. D daily 5-2 a.m. Br Sat.-Sun. 10:30 a.m.-4. Enc. sidewalk café. (M) AE, CB, DC, MC, V.

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th-81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna and swordfish. Res. sug. Open Tue.-Sun. for B, L, tea, and D from 8 a.m.-11:30. Closed Mon. Also 1295 Madison Ave., bet. 92nd-93rd Sts. (410-7335). Open daily. (M) AE, DC, MC, V.

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m. (M) AE, CB, DC.

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.-3. D Sun.-Thu. 4-11, Fri.-Sat. to midnight. Seafood buffet Mon.-Thu. Ent. Fri.-Sat. (M) AE, DC, MC, V.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily 11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.-Fri. 11:30 a.m.-11, Sat. 3-midnight, Sun. 1-11. Private parties for 150. Pianist nightly. Free valet P. (M) AE, CB, DC, MC, V.

MICHAEL'S—2929 Ave. R (718-998-7851; -339-9288). Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. (I-M) AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free valet parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 7-midnight. Pianist nightly. (E) AE, DC.

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. (I) AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

OTHER EVENTS

CARIBBEAN CARNIVAL IN NEW YORK will bring a real *feria*, with all its colorful carrying-on, to the West Side, 8/9. Everything starts—naturally—with a parade that begins at 1 at the Caribbean Cultural Center, 408 W. 58th St. and winds its way down to Damrosch Park at Lincoln Center (see below for the park's own program). Anyone can join in the march—wear a costume, take along an instrument, and make your own fun. Most of the celebrants will find their way back to the *feria*-proper, at DeWitt Clinton Park, Eleventh Ave. and 52nd–54th Sts., from 1 to 8; it will sport two busy performance stages with African and Caribbean and Afro-Caribbean music and dance. There'll be food, too, and a special children's carnival, dancing under the lights, crafts, much more.

LINCOLN CENTER OUT-OF-DOORS begins 8/4, as we noted last week, with events at 11 a.m., noon, and 7:30. On tap for the rest of Week One: 8/5 at 5, Fountain Plaza, **Risa Jaroslow and Dancers**. 8/6 at 10:30, North Plaza, **Kaleidoscope Dancers** and children's theater. 8/6 at 12:15, North Plaza, **Jimmy Heath Quartet** at the Jazzmobile. 8/6 at 8:15, Damrosch Park, **American Jazz Orchestra** with Benny Carter, John Lewis director. 8/7 at 5, Fountain Plaza, Barry Martin's **Deja Vu Dance Theatre**. 8/8, Fountain Plaza, **Tap Saturday**, with performers at noon, 2, 4, and 6:15. 8/10 at 8:15, Damrosch Park, **Dance Ellington**, with **Harold Nicholas**. Now, back to **Caribbean Music Day** (see above). 8/9: From 2 to 5, performers at Damrosch Park will include Errol Ince and the Foundations, Marie Brooks's Caribbean Dance Theatre, Orlando "Puntilla" Rios, Pepe Castillo, Empira Loaisa, Roots of Brasil, and many more. At 5:30, Fountain Plaza, winners of the Pan '87 Steel Pan Contest, the Samarajoo Jets of Trinidad, and Carnival Queens. At 8:15, Damrosch Park, music and dance of the Andes by Tahuantinsuyo. And all these sounds are free.

HARLEM WEEK festivities continue through 8/16 (see next week's issue for Harlem Day reminders), and here's a recap from last week for the first days: The Golden Hoops basketball games—openers 8/4, play-offs 8/5, championships 8/7, each at 4 at Columbia's Dodge Gymnasium, Broadway and 120th St. Also 8/5: "90 Years of Progress," an economic-development conference and business exposition, at the Adam Clayton Powell Jr. State Office Building, 163 W. 125th St., 8:30 a.m.–4 p.m. "Youth—You Are Our Future," an educational and career conference/expo, and "60-year Legacy of Arthur Schomurg," 8/6, 8:30–3, at CCNY, Convent Ave. and 138th St. "Street Lights" is a block party and street fair, 8/7, 6–10, on Frederick Douglass Blvd., 155th–157th Sts. Sat., 8/8 is a big day, 9 a.m.–2, and it's called "Spruce Up," which is clean-up time in East and Central Harlem. Then, 3–7, comes "Clean Sweep," a celebration concert on Third Ave., 125th–127th Sts. And, noon–7, "Fabulous Fun and Fashions," a block party hosted by the Harlem Institute of Fashion, on 126th St. between Lenox Ave. and Powell Blvd. 8/9, Grant's Tomb, Riverside Dr. and 122nd St., will be the site for Black Theater in the Park and a family picnic, 10–2, and a gospel festival, from 2 to 7.

CALENDAR NOTES FOR EARLY AUGUST—The message: "Share the Vision of Peace—bring your inspiration, a friend, and a candle." The event: a **Universal Peace Day** celebration, 8/5, noon–8, at Battery Park near the War Memorial. Joining in will be Tom Chapin, Rachel Faro, Marion Wade, Lydia Adams Davis, and many more performer/artists, in a day-long event hosted by Art for the People. There'll be music, dance, poetry readings, and a Native American tree-planting ceremony (at noon) offered by Mohawk Chief Jake Swamp. There'll be an art exhibit, too, and some children's fun. A candlelight ceremony at 7:10 will commemorate the 1945 Hiroshima bombing, with the

hope of changing "a remembrance of horror . . . into a rededication to life." Much of the entertainment will follow the opening ceremony, and Chapin will turn up after the 7:10 events . . . The **Theater for the New City Street Theatre Company** is abroad in the city again, its 50 members ripping into their musical, *Hit the Road or: Bummed Out*. It's a troupe of pros and city kids together, using oversize props and crazy costumes, in a blend of clowning, tumbling, singing, dancing. Their Manhattan dates this weekend: 8/8 at 2, 10th St. and Second Ave.; 8/9, Jane at Hudson Sts. in the Village . . . The **Ramblers Summer Celebration Dance** sounds like a good time, when the Ramblers Dance Band from Ghana take their highlife music to Savoy Manor's Grand Ballroom, 120 E. 149th St., in the Bronx, presented by the Sons and Daughters of Africa. The date is 8/8 at 10 p.m., and besides this blend of jazz, calypso, and native-African sounds and rhythms, there'll be Sweet Sam the disco man and Jerry Oku as M.C. \$12 at the door, \$10 in advance (222-8631, 538-0579) . . . Motor nuts will know what the **Dinosaur Show** is all about, right? The rest of you will want to know that it's a display of vintage motorcycles and sidecars, a benefit for the Queens County Farm Museum, in the apple orchard on its grounds in Floral Park, 73-50 Little Neck Pkwy. (718-468-4355). Date is 8/9, noon–4, and you'll find restored or unrestored motorcycles and motorcooters at least ten model years out of production, and also antique and "curious" sidecars. You can also visit the working farm and its animal populace; donation \$2 . . . **Babies in Backpacks** is the idea for a walk in the woods at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055), 8/5 at 9:30 a.m. Christine Baier will drop the breadcrumbs, as guide, and it's free.

TOURS

SCULPTURE IN THE NIGHT SKY—A walk with the Friends of the Parks (473-6283). 8/8 at 9 p.m., meet guides Carol Bellamy and Dave Hupert at the Plaza Hotel, for a three-hour tour with an eye to the city's new architectural silhouettes—"skyscrapers, ellipses, trapezoids, and squares." \$1 contribution benefits the Camperdown Fund for restoration and tree projects.

WALKS WITH MICHAEL LEVIN—8/8, Washington Square, "once around the heart of Greenwich Village." 8/9, "East Village History, From Stuyvesant to Warhol—350 Years in three blocks." Each, 11 a.m.–12:30; \$7. Phone for meeting place: 924-7187.

HARLEM WEEK VISITS—Two tours with Holidays in New York, 8/9, 8/16, from 10 a.m. for about five hours. A gospel church service, brunch at Sylvia's, a stop at the Studio Museum (food, a drink, and admission included), and a look at the sports and entertainment during Harlem Week festivities (see above). \$25. Reservations and meeting place: 765-2515.

CHINATOWN—A "snacks-and-sights safari" in the area, with Adventure on a Shoestring (265-2663). 8/9 at noon, N.W. corner of Canal and Mott Sts. \$5, plus cost of whatever food you buy.

ROOSEVELT ISLAND: A METAMORPHOSIS—A New York Walk-About, 8/9 at 2. Meet on N.E. corner of 59th St. and Second Ave. for a Tramway ride to this residential community "in" the East River (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends). \$6, plus Tramway fare.

MUNICIPAL ART SOCIETY TOURS—"Designing Complexes": 8/9, 1–4, Lincoln Center. 8/16, 1–4, Battery Park City. Each, \$12 . . . 8/11, 12:30–2, "Behind the Walls: How Buildings Work," a tour of the mechanical systems at 625 Madison Ave., with building management; \$12 (935-3960).

BRYANT PARK—"Once Around the Park," an hour walk 8/6 at 12:30, and first Thu. each month. Meet at the

flower market, S.E. corner of Sixth Ave. and 42nd St. Guide John Tauranac will tell you about history, restoration plans, and park statuary. Free.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 8/5, 9:45 a.m.–3, "Inside Wall Street," a visit to the Federal Reserve Bank of N.Y. and its subterranean gold vault; includes a discussion of today's financial district; \$10 . . . 8/9, 3–5, a tour of the Miro show at the Guggenheim Museum, with art historian Christina Viereck; \$13.

PROSPECT PARK ENVIRONMENTAL CENTER TOURS—8/7 at 8 p.m.: a "noshing" tour by bus, starting and ending at Junior's and including stops at Nathan's in Coney Island, a Russian nightclub, and a pastry spot; \$30 (food not included), reserve by noon 8/7 . . . Three tours to see "Victorian Beauty in Cemeteries": 8/8 at 1, a nature-photography walk in the Society of Friends Cemetery in Prospect Park, which is also a wildlife sanctuary; \$4, seniors and children \$2. 8/9, 10 a.m.–4, "Artists for the Dead," a bus tour including lower Brooklyn and Staten Island, with focus on sculpture and symbols; \$30. 8/16, 1–4, a camera-workshop walk in Green-Wood Cemetery, where photographing is rarely allowed; \$12. **Note:** reservations required for the two bus tours (718-788-8500); call for meeting places for walks.

FULTON FISH MARKET—Early-morning tour lets you watch the fishmongers in action; winds up with a chowder breakfast. 8/6 at 6 a.m.; and first and third Thu. monthly through Oct.: Meet at the South Street Seaport Museum Children's Center, 165 John St.; must reserve (669-9416). \$15.

CENTRAL PARK—8/9 at 6 p.m., meet at C.P.W. and 67th St. to learn about history and architecture of the buildings along CPW, the skyline at twilight. Free.

SHEEPSHEAD BAY—A walk in this oceanside neighborhood with the Brooklyn Historical Society (718-624-0890). 8/9 at 1, meet outside the Sheepshead Bay D-line station, and hear about the area's past history and future-development plans. \$5 (reservations are suggested). You'll have a chance to buy some fresh fish.

CONEY ISLAND BEACH HUNT—A walk along the Boardwalk with a view to exploring the shore life. Meet Urban Park Ranger Fay Purpura at the Boardwalk and W. 8th St., 8/8 at 1, 8/16 at 8:30 a.m., 8/23 at 2, 8/30 at 7 a.m., 9/6 at 9 a.m. Free.

LOOK FOR WILD FOODS—New season of walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 8/8, Central Park. 8/9, Van Cortlandt Park, Bronx.

NATURE WALKS—New York Botanical Garden, Bronx: 8/5 at 6:30, a walk in the outdoor gardens around the Conservatory, including the Herb and Rose Gardens. 8/11 at 7:30, the Chemurgic Garden. \$2 (220-8747) . . . **Alley Pond Environmental Center**, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 8/7 at 10 a.m., an exploration of Oakland Lake; \$3. 8/8 at 1, a seaweed walk in Crocheron Park; \$2. Woodland walks, Sat. at 11 a.m. and Sun. at 1; \$2.

URBAN PARK RANGERS—Walks and workshops, free unless otherwise noted. Call borough offices for the weekend lineup: Bronx: 548-7880 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3091; Queens: 718-699-4204; Staten Island: 718-442-1304.

SPORTS

BASEBALL—**Mets**: Shea Stadium, Flushing (718-507-8499). 8/3–8/5 at 7:35: vs. Philadelphia; 8/6, 7 at

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OTHER EVENTS

7:35, 8/8 at 7:05, and 8/9 at 1:35: vs. Chicago; 8/10, 11 at 7:35 and 8/12 at 1:35: vs. Montreal.

BOXING—Felt Forum (564-4400). 8/6 at 7:30: James "Buddy" McGirt vs. Jorge "Apache" Maysonet; also, 7 preliminary bouts. \$10-\$20.

CHILDREN

THE AMAZING MR. MOZART—Sesame Street's Bob McGrath hosts this Mostly Mozart program, with the Festival Orchestra and conductor Gerard Schwarz; the composer as a teen-ager and the music he wrote. Avery Fisher Hall, 8/5 at 11 a.m. \$3-\$5.

THE ORIGINAL HURDY GURDY MAN—Listen to Donald Heller play music of the 18th-century using authentic instruments. 8/3 at 1 (raindate, 8/4). P.S. 146, 421 E. 106 St. (977-8240). Free.

RAPUNZEL—The classic fairytale performed by the Penny Bridge Players. 8/4-6 at 10:30 a.m. and 1:30; also, 8/3 at 1:30. The Penny Bridge Players, Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Hts. (718-855-6346). \$4 (reserve).

THE JOY OF JAZZ—Learn about jazz through drama, dance, and mime, performed by the Salt and Pepper Mime Company. 8/4 at 1 (raindate, 8/5). Stuyvesant Gardens Community Center, 214 Stuyvesant Ave., Brooklyn (718-768-8049). Free; also, presented 8/8 at 3 (raindate, 8/10 at 1). Central Harlem Youth Center, 259-261 W. 123 St. (977-8259). Free.

PUPPET SHOW—A performance by the Big Apple Puppets. 8/4 at 1. Carroll Park, Carroll St. between Court and Smith Sts., Brooklyn (718-783-3077). Free; also, presented 8/5 at 12:30 (raindate, 8/6). Bronx Park, Bronx Park East and Lydig Ave. (977-8259). Free.

STORY HOUR—Listen to folktales from around the world told by Marcia Lane. 8/5 at 2. The Brooklyn Historical Society, 128 Pierrepont St. (718-624-0890). Free (reserve). Children must be with an adult.

WEST AFRICAN DANCING—The Minifa African Dance Ensemble, a troupe of children and adults. 8/6 at 6. Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400). Free.

MAGICAL MYTHS—Claire Michaels will tell myths and fables. 8/6 at 10:30 a.m. Seuffert Bandshell, Forest Park Music Grove, Woodhaven Blvd. and Myrtle Ave., Woodhaven, Queens (718-291-1100). Free.

PUPPETS—Join the Winnie Wilson Puppets for an afternoon of fun and entertainment. 8/6 at 1. Coffey Park, the play area, at Columbia and Bay Sts., Brooklyn (718-783-3077). Free.

THE SECRET OF THE CARDBOARD ROCKET—An adventure tale that explores the planets; ages 6-9. 8/8 at 11 a.m. American Museum-Hayden Planetarium, C.P.W. at 81st St. (769-5919). \$2; adults, \$3.75.

SONGS AND STORIES—Join the Story Concert Players and Christine Campbell for songs, stories, games, and poetry. 8/8 at 1. Wave Hill Armory Hall, 675 W. 252 St., Bronx (549-3200). \$5; children, \$2.50.

WOODLORE AND WILDWOOD WISDOM—Listen to stories, songs, jokes, and harmonica music by Doug Elliott. 8/9 at 3. Prospect Park Picnic House, Third St. and Prospect Park West, Brooklyn (718-965-8961). Free.

DANCE PROGRAM—Ethnic dances by the Spanish Dance Arts Co. 8/11 at 1. Carroll Park, Carroll St. between Court and Smith Sts., Brooklyn. Free.

VAUDEVILLE FOR CHILDREN—Stories, puppets, magic, games, and songs presented by puppets and members of the Unexpected Company. 8/4-8/7, Tue.-Fri. at 2. Nat Horne Theatre, 440 W. 42nd St., between 9th and 10th Aves. (787-6715). \$3; adults, \$4 (reserve).

CLASSIC STORIES—Aesop and His Fables at 1, Tue.-Thu., through 8/13; Frankentien at 10:30 a.m., Tue.-Thu., 8/4-13. Off Center Theatre, 436 W. 18th St. (929-8299). \$3.75... Also, Fri., 8/7, 14 at 10:30 a.m.: Three Little Pigs at Clement Moore Park, 22nd St. and 10th Ave., Manhattan. Free.

CHILDREN'S MUSICALS—The Rose That Refused to Bloom, a musical about growing up; Sat. at 1 and 3. The Snow White Show, Sun. at 1 and 3. 13th Street Repertory Company, 50 W. 13th St. (675-6677). \$3.

SOUTH STREET SEAPORT MUSEUM—207 Front St. (669-9400). 8/5 at 1: "Chanteys and Forebitters"—Captain David Berson will sing authentic songs of the sea; 8/5 at 10:30 a.m.: "Children's Workshop"—Make your own whale hat, create a mural, and learn a sea chantey at the Children's Center, 165 John St. Hours: 10 a.m.-5 daily. Adults \$4; seniors \$3; and children \$2.

CENTRAL PARK PROGRAMS—At the Hans Christian Andersen Statue: 74th St. at the Model Boat Pond (360-8140). Every Sat., through 9/26, children of all ages can enjoy a different story. 8/8 at 11 a.m.: The Puppeteer, by Billie Ballou. Free... Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/8 at 1: "Castle Capers—Joking Jesters"—Ages 5-11 can create a jester's hat and cape with Princess Belva. Free (reserve)... The Dairy: 64th St., Mid-Park (397-3156). 8/8 at 2 and 3: "Magic, Music, and Ventriloquism"—Tricks, surprises, and amusement with Steve Charney and his friend Harry. Free.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 8/5 at 1:30: "Storytelling," a program where stories are told and read at Donnell Library branch, Central Children's Room, 20 W. 53rd St. (621-0618)... 8/5 at 4: "Creative Dramatics," a workshop where children learn to act-out stories at George Bruce branch, 518 W. 125th St. (662-9727); also, 8/7 at 1, at Aguilar branch, 174 E. 110th St. (534-2930); and 8/7 at 3 at Lincoln Center branch, Heckscher Oval, 111 Amsterdam Ave. (870-1633)... 8/6 at 2: "The Kids Project," a puppet show which teaches children about disabilities at Jefferson Market branch, 425 Ave. of the Americas (243-4334); also presented 8/11 at 2 at Seward Park branch, 192 E. Broadway (477-6770)... 8/6 at 2:30: "The Singing Sword Hero," a program of ancient Chinese folktales at Hamilton Fish Park branch, 415 E. Houston St. (673-2290)... 8/7 at 3:30: "Make a Mask of Your Own Face," a workshop for children ages 6 and up at 115th Street branch, 203 W. 115th St. (666-9393). Reservations needed for most programs; all programs subject to change or cancellation.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 8/8-8/9 at 1:30 and 3: "Storytelling"—Children, ages 5 and older, can create a puppet based on a mythical character from Indian folklore. Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults \$2 (weekends) and \$1 (weekdays); children \$3, \$2.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Special Summer Club Adventures: "Animals Alive Club"—Children observe and care for a special museum animal friend and then create a sculpture based on their research. 8/3, 5, 10, 12, 17, and 19, 10 a.m.-noon... "Collection Connections Club"—Children uncover fascinating facts using photographs, books, magazines, and music in the library, and then create their own fantastic object. 8/5 and 12 at 10 a.m.-noon, or 8/19, 26 at 10 a.m.-noon. Must register in advance, \$5. For ages 8 and up. Hours: Mon., Wed., and Fri. 2-5; Thu. (family night) 2-8; Sat., Sun., and holidays 10 a.m.-5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Summer workshops in August: 8/4 at 10:30 a.m. and 1:30: "Moving Mechanisms"; 8/11 at 10:30 a.m. and 1:30: "Building Visions." 50 cents. Hours: Tue., Thu., Fri. 10-5; Wed. 10-8; Sat., Sun. noon-5:30.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). August theme: "Painters and Paintings," an exploration of current sculpture and photographic exhibitions. Every Wed.-Fri. through 8/7 at 10:30 a.m. and 1: "Museum Matinees," an adventure in art and film for ages 6-12... Hours: Mon., Wed., Thu., and Fri., 10 a.m.-5, Sat. 11 a.m.-6, Sun. 1-6. Adults, \$2; children under 12, free.

RICHMONDTOWN RESTORATION—441 Clarke Ave., Staten Island (718-351-1617). "Little Folks Programs," for ages 4-12 every Thu. afternoon through 9/3, 8/6 at 1:30: "Puppet Show." All programs free with admission. \$1.50; adults, \$3.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., St. George, S.I. (718-727-1135). Special children's program every Sat. during the month of August with the theme, "A Celebration of Insects." 8/8, 10 a.m.-11:30 a.m.: "Wiggly-Wiggles," a workshop which teaches children to make a giant ant from swirls of color (reserve). \$2.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 8/8, 11:30 a.m.-12:30: "Story-Picnic"—Children are invited to hear classic tales under a shady chestnut tree (take your own food or buy it at the concession stand). 8/9 at 1: "Dancing"—Join the Kaleidoscope Dancers in an afternoon of dance performances. Summer hours: Tue.-Fri. 1-4, Sat.-Sun. 11 a.m.-5. \$2. Reservations are required for all programs.

NIGHTLIFE

DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). Every Fri. from 6-8: Joan Bud, Alan Kamen, and Hide Tanaka. 8/5: Louise Pecoraro Trio. 8/6: Charles Blenzig Trio. 8/7, 8: Dakotah Staton Trio. 8/9: Pat Bradley Trio. 8/10: Joan Stiles Trio. 8/11: Tom Bruno Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 8/5: Shadows of Dreams; Anastasia. 8/6: Ceiling Zero; Dom Casual. 8/7: Vinyl Virgin; The Shane Gang. 8/8: Diane Ponzio; Paul Vann Blues Band. 8/9: Steve Holly and Jim Vivino Revue. 8/10: The Breakdown; Breathing Method. 8/11: The Cry; Comedy night with m.c. Mike Sweeney. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 8/9: Monty Alexander's Ivory and Steel "Jamboree" plus Brazilian Express featuring Claudio Roditi, Slide Hampton and Duduka Fonseca. Tue.-Sun. at 9 and 11:30. 8/10: Loren Schoenberg All Star Big Band. 8/11-16: Herbie Mann and Jasil Brazz plus Special EFX. "After Hours..." the Phillip Harper Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 8/8: Kenny Baron and Buster Williams. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 8/9: Harold Ashby. 8/10-23: Mario Bauza. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 8/8: Father Charlie Coen. 8/15: Patricia Conway and Joe Kelly. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 8/4-5: Brubeck-LaVerne Trio. 8/6-8: Dr. John and Bobby Radcliff Band. 8/9: Perry Robinson Quartet. 8/10: Les Paul Trio. 8/11: Kenny Werner Trio. Shows Tue.-Thu. at 8 and 10; Fri.-Sat. at 8, 10 and midnight. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 8/5-8: Hal Schaefer. 8/9: Rich Schulman. 8/11, 12: Lynn Bernstein. **Upstairs:** 8/7: Miss Abbe Buck at 8, followed by Terri Cerritto at 10, and Clare Bathe at midnight. 8/8 at 8: Valentine Ryder, followed by Cabaret at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 8/5-8: Singer Carla White with pianist Peter Madsen and Ed Howard on bass. Mon.-Fri. 5-10: Singer-pianist Howard Barry. Sun.-Mon. from 10-3: Singer Stan Edwards with John Donnelly on bass and pianist Larry Intorella. Tue. 10-3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio. Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 8/5: Bill Wurtzel Trio. 8/6: John Pizzarelli, Jr. with Gary Haase and Bob Paterson. 8/7: Randa McNamara Trio. 8/8: Steve Bargonetti Trio. 8/9: Jukebox Night. 8/10: Frank Vignola Trio. 8/11: Virg Dzurinko. Music Wed.-Thu. from 8, Fri.-Sat. from 9, Mon.-Tue. from 7:30. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 8/5: Razorbacks; Pride of Lions. 8/6: Rockaphonics; Cams. 8/7: Brandos; Anthony Kane. 8/8: Face in the Crowd; Unda Cova. 8/9: Mark the Harper; Joe Bidewell. 8/10: Popular Demand; Midnight jam with David Leonard. 8/11: No Boundaries; Firesign Trio. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 8/8: Pianist Ben Aronov and Chip Jackson on bass. 8/11-14: Pianist Kenny Barron with Ron Carter on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). The *Swinging Years of Benny Goodman's Big Bands* with Walt Levinsky conducting the Great American Swing Band. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 8/5: Minus One, Andrea Marchesini, Dan Krimm, Tom DePetris. 8/6: Duck Soup. 8/20: Ilene Kristen with Victor Lesser and Upside Band. **AE, CB, DC, MC.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.-Sat. from 8: Singer-pianist Daniel Nye. Rudy Roberson takes over on Sun. from 6, and Lee Glantz on Mon. from 7. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 8/5: Everybody's Everything. 8/6: Lucille; Jam with Nerve Damage. 8/11: Real Estate; G-Jam. 8/12: Ellen Cargan Band; Shades of Grey; Neon Leon. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Jaqui Knight and Billy Kaye. Mon.: Howie Wyeth barrelhouse piano. Tue.: Jazz-singer Martha Sherrill. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 8/7: Billy Bragg; 10:00 Maniacs; Living Colour with Vernon Reid and guest. 8/8: The Lyres; Young Fresh Fellows. 8/12: Level 42. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 8/9: Richard Davis and Friends with Sir Roland Hanna, Ricky Ford, Frederick Waits, Cecil Bridgewater. 8/10: Gil Evans' Orchestra. 8/11-16: Abdullah Ibrahim Dollar Brand with Ekaya, Carlos Ward, Sonny Fortune, Charles Davis, Dick Griffen, David Williams, Rudy Collins. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 8/5: Patricia Norrell. 8/6-8: Johnny Maestro and the Brooklyn Bridge. 8/11, 12: Lisa Joy. Tue. and Thu. 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 8/5: Wilson Cloud Chamber; Brenda Kahn. 8/6: Vernon Reid's Living Color; A-Bones. 8/7: Lowell Fulson. 8/8: The Few. 8/9: Jole Blonde; Firesign. 8/10: The Crunge; The Negatives. 8/11: Binky Phillips; The Greg Trooper Band. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Fri. from 10-4 a.m.: Dance to the Caribbean Explosion. 7/10: "Salsa Meets Jazz" with Bobby Valentin, Bobby Rodriguez y la Nueva Compania and jazz soloist Eddie Harris. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 8/9: Joe Henderson and his Quartet. 8/10: Mel Lewis and the Jazz Orchestra. 8/11-16: Illinois Jacquet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 8/5-9: Singer Carrie Smith with pianist Bross Townsend. 8/10: Comedy Out of Control with Steve Solis and Jedda Jones. 8/11: The Harold White/Larry Willis Group. 8/12: The Richard Clay Group. Jazz. Tue.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.-Sat. at 8. Through 8/8, 10-15: Pianist John Bunch with Ruby Braff on corone and Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/5: The BluesBusters with Paul Barrere, Catfish Hodge, Freebo, T. Lavitz and Larry Zack. 8/6: New Grass Revival. 8/7: Robert Gordon. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. 8/5, 6: J.B. Rider. 8/7: Tom Ruland; Lisa Ferris. 8/8: Tom Ruland; Mike Lennon. 8/10, 11: Dixie Dough Boys. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 8/9: Comedienne Margaret Smith. 8/11-16: Comedian Bob Nelson. Shows at 9, plus Fri.-Sat. at 11:30. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th-27th Sts. (924-3499).** Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 8/9: Comedians Steve White, Steve Sashen, Stanley Ullman, Danny Curtis, and Hiram Kastan. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 8/10-16: Mike Egan, Steve Rizzo, Barry Weinbraub, "Bid Daddy" Graham, Danny Curtis and Hiram Kastan. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott. Sun.-Thu. 9 till Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 8/5: Magician Imam and comedian Terry Day. 8/6: Magician

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NIGHTLIFE

Torkova and Terry Day. 8/7, 8: Magician/comedian Abatar and magician Johnny Ace Palmer. 8/11: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. AE, MC, V.

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 8/9: Rich Ceisler, Patty Rosborough, Robert Newton. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. AE, MC, V.

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 9/5: The Hey Jackson Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8-3 a.m. AE, CB, DC.

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10-4 a.m. AE.

RASCAL'S DOWNTOWN—12 E. 22nd St. (420-1777). Disco dancing every Tue.-Sat. from 9-4 a.m. AE, MC, V.

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively disco every Mon.-Sat. from 7:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. Through 8/23: Don Glasser Orchestra alternates with Emilio Reyes Orchestra. AE, V.

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 8/5: Maxcilla. 8/6: "Mighty Duke" backed by Sam and the Caribbean Express. 8/12, 13: Etta James. AE, CB, DC, MC, V.

TAVERN ON THE GREEN—317 E. 64th St. (628-1650). Terrace Garden: The MelodyMan play popular songs and swing music from 1930's and 40's for dancing, every Tue.-Sun. from 9-1 a.m., (weather permitting). AE, CB, DC, MC, V.

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed.-Sat. at 6:30: Humorist-storyteller Mike Feder. Through 9/1, Tue.-Sat. at 9: Jim Morris as President Reagan, *An Evening with the President*. 8/5, 7, 8 at 11: Mixed Doubles featuring Maura Moynihan and Adam Green, Laurie Semarne and John Rennie, Karl Tiedmann and Sharon Breslau. 8/6 at 11: Lillias White star of *Dreamgirls*. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87*, featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11:30. AE, CB, DC.

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy*, a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.-Sat. at 8:30. AE.

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. *Bittersuite - songs of experience*, a new musical featuring Claudine Cassan-Jellison, Joy Franz, John Jellison and Joseph Neal, Mon., Fri., Sat. at 7:30, Sun. at 3 and 5:30. No credit cards.

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). *Skyline Lounge*: Every Wed.-Sat. at 9: *The World of Wallowitch*, musical revue starring John Wallowitch, Melissa Eddy, and Betsy Ann Leadbetter. AE.

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 8/5: Singer-pianist Ron Doster with Jeff Phillips on bass. 8/6: Judy Gallagher with pianist Wes McAfee. 8/7: Yolanda Graves with pianist Billy McDaniel. 8/8: Anya Turner sings *One Damn Thing After Another*. 8/10: Arthur Siegel. 8/11: Gail Noppe with pianist Phillip Kern. Two shows Mon.-Sat. at 9 and 11, Sun. at 6 and 8. CB, DC, MC.

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *The Best of Forbidden Broadway*, a musical comedy revue by Gerard Alessandrini starring Gerard Alessandrini, Philip Fortenberry, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.-Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive*, musical revue by Larry Gallagher, featuring Julee Cruise, B.J. Jefferson, Adriane Lenox, Debbie Lyons, Jesse Richards, and Cookie Watkins. Tue.-Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. AE, MC, V.

HOTEL ROOMS

BARBIZON—140 E. 63rd St. (715-6929). Cafe Bar: Pianist Dale Elliot, nightly 5-11, except Sun. and Mon. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.-Sat. from 8-midnight. AE, CB, DC, MC, V.

GRAND HYATT—42nd St. at Park Ave. (883-1234). *The Crystal Fountain*: Contemporary restaurant with the Sal Matthews and Ted Rosenthal Trios alternating Mon.-Sat. *Trumpet's*: Elegant nouvelle-cuisine restaurant with singer-pianist Linda Rose, Mon.-Sat. 5-8; followed by Paul Roth, Tue.-Sat. 8-11:30 a.m.; and pianist Earl Rose plays Mon. 8-1 a.m. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St. (421-0836). *The Terrace*: Pianist Marty Berns plays Mon.-Fri. 7:30-12:30 a.m. AE, CB, DC, MC, V.

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). *The View*: New York's only revolving-roof-top restaurant 48 floors above Broadway. Tue.-Sat. from 9-2 a.m., through 8/22: Linda Lee Hopkins and her Band. *Broadway Lounge*: Singer-pianist April Joy Chestner performs Wed.-Sat. 10-2 a.m. AE, CB, DC, MC, V.

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441). Notes: Pianist-singer-songwriter Rich Siegel plays Mon.-Fri. from 6-10. Singer-pianist Larry Applewhite Sun. from 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St. (759-3000). *Edwardian Room*: Dance and dine with the Jerry Kravat Trio Tue.-Sat., 7:30-11:30. Pianist Nancy Winston, Sat.-Sun., 6-10. AE, CB, DC, MC, V.

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). *Judge's Chamber*: Entertainment Wed.-Fri. from 7:30-1 a.m., Sat. from 8:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. and 50th St. (355-3000). *Peacock Alley*: Singer-pianist Rich Siegel Tue.-Thu. 5-9, Fri.-Sat. 6-10; Tina DeVaron takes over Tue.-Thu. 9-1 a.m., Fri.-Sat. 10-2 a.m. Diana Rogers plays Sun.-Mon. 8-1 a.m. *Cocktail Terrace*: Singer-pianist Kathi Tarrant, Tue.-Sat. from 5:30-9:30, followed by Laura Taylor till 1:30 a.m. Susan Bradley plays Sun.-Mon. 5:30-9:30, followed by Nancy Marano till 1:30 a.m. AE, CB, DC, MC, V.

WESTBURY—Madison Ave., at 69th St. (535-2000). *Polo Lounge*: Pianist Michael Devine plays Mon.-Sat. from 8-midnight. AE, CB, DC, MC, V.

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7-4 a.m. AE, MC, V.

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Gianni Monti, Mon.-Sat. 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.-Sat. from 7:30. AE, CB, DC, MC, V.

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintage, Mon.-Sat. from 5-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant-piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. AE, CB, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tues. Sat. from 8-1 a.m. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Tue.: Andy Monroe. Wed., Sat., and Mon.: Bobbi Miller. Thu.-Fri.: Buck Bucholz. Sun.: George Cotton. AE, DC, MC, V.

RADIO

HIGHLIGHTS

Wed., Aug. 5

3:00/WNCN—Schubert: Sonata for Arpeggione and Piano in a; **Paganini:** *Caprices*, Op. 1, Nos. 9, 13, 14, 17, and 24.

4:00/WQXR—AM/FM—Mozart: Piano Cto. No. 4 in G; **Beethoven:** Romance No. 2 in F for Violin and Orch..

5:00/WNCN—Mozart: Divertimento in F; **Ponchielli:** *La Gioconda*: "Dance of the Hours."

6:00/WNCN—Griffes: *The Pleasure Dome of Kubla Khan*.

7:00/WQXR—AM/FM—Brahms: Viola and Piano Sonata No. 1 in f.

8:00/WNCN—"Caramoor Festival."

WNYC—Czech Philharmonic Orchestra. Vaclav Neumann, conductor. **Janacek:** Sinfonietta; **Beethoven:** Sym. No. 9 in d, Op. 125.

8:05/WQXR—AM/FM—Berlioz: *Symphonie Fantastique*.

9:00/WNCN—Jongen: Symphony Concertante; **Nicolaï:** *Merry Wives of Windsor*: Ov.

9:06/WQXR—AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Aug. 6

3:00/WNCN—Brahms: Piano Trio No. 3 in c, Op. 101; **Chausson:** Poème for Violin and Orch., Op. 25.

4:00/WQXR—AM/FM—Ponchielli: Qt. in B-Flat for Winds with Piano; **Warlock:** *Capriol Suite*.

5:00/WNCN—Bax: *Legend for Viola and Piano*.

6:00/WNCN—Vivaldi: *Four Seasons*: "Summer," Op. 8, No. 2; **Borodin:** *Prince Igor*: Ov.

7:00/WQXR—AM/FM—Boccherini: Qnt. No. 2 in C for Guitar and Strings.

8:00/WNYC—Frick Collection Concerts. The Endellion String Quartet.

Haydn: Qt. in C, Op. 54, No. 2; **Britten:** Qt. No. 3; **Beethoven:** Qt. in E-Flat, Op. 127.

8:05/WQXR—AM/FM—Gounod: Sym. No. 1 in D; **Milhaud:** *Le Boeuf sur le toit*.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Jean-Pierre Rampal, flute, Alain Marion, flute, and John Steele Ritter, piano and harpsichord. **Bach:** Trio Sonata in D; Sonata in b; Trio Sonata in g.

Fri., Aug. 7

3:00/WNCN—Mozart: Sonata for Violin and Piano in A; **Bach:** Cto. for Three Harpsichords in C.

4:00/WQXR—AM/FM—Beethoven: *The Ruins of Athens*: Excerpts; **Haydn:** Divertimento in C for Winds, "Feld Partie."

5:00/WNCN—Vivaldi: Cto. for Flute in c; **Tchaikovsky:** *Marche slave*, Op. 31.

6:00/WNCN—Schubert: *Marches caractéristiques* for Piano Four Hands in C, Op. 121.

7:00/WQXR—AM/FM—Ravel: *Le Tombeau de Couperin*.

8:00/WNCN—Janáček: *Lachian Dances*; **Dvorák:** Sonata for Violin and Piano, Op. 100.

WNYC—"The Opera Box: Aida Goes to Hollywood." The great opera stars of the 30's and 40's are heard in excerpts from Hollywood films.

8:05/WQXR—AM/FM—Lully: *Airs* for Trumpets, Drums, and Oboes; **Dukas:** Sym. in C.

9:00/WNCN—Brahms: Cto. for Violin in D, Op. 77; **Gershwin:** *Cuban Overture*.

WNYC—Carter: *The Harmony of Music*; **Barber:** *Reincarnation*.

9:06/WQXR—AM/FM—The San Francisco Orchestra. Stanislaw Skrowaczewski; organist Michael Murray.

Rameau: *Six Concerts en Sextuor*: Suite; **Copland:** Sym. for Organ and Orch.; **Saint-Saens:** Sym. No. 3 in c.

Sat., Aug. 8

10:00 a.m./WNCN—Chopin: Scherzo No. 4 in E, Op. 54; **Roman:** Sinfonia No. 20 in e.

WNYC—Dvorak: Sym. No. 9; **Strauss:** *Till Eulenspiegel*.

10:04 a.m./WQXR—AM/FM—"Piano Personalities." Joerg Demus. **Schubert:** Impromptu No. 1 in c, Op. 90.

11:00 a.m./WNCN—Boccherini: Cto. for Flute in D, Op. 27; **Verdi:** *Nabucco*: Ov.

11:04 a.m./WQXR—AM/FM—Biber: "St. Polycarp" Sonata for 8 Trumpets; **Dvorak:** Sym. No. 7 in d.

12:00/WNCN—Hummel: Cto. for Trumpet in E-Flat.

WNYC—Bax: *Nympholept*; **Prokofiev:** *Five Poems of Anna Akhmatova*.

12:05/WQXR—AM/FM—Beethoven: Violin Cto. in D; **Kodaly:** *Peacock Variations*.

1:00/WNCN—Tchaikovsky: Cto. for Piano No. 2 in G, Op. 44; **Liszt:** *Concert Etudes* (1849).

WNYC—Bartok: Cto. for 2 Pianos, Percussion, and Orch.; **Messiaen:** *Le Banquet Céleste*.

2:05/WQXR—AM/FM—"Saturday Afternoon at the Opera." **Gounod:** *Romeo et Juliette* (Kraus, Malfitano, Van Dam, Quilico, Chorus and Orch. of Toulouse/Plasson).

5:00/WNCN—Wieniawski: *Obertas*, Op. 19, No. 1.

5:04/WQXR—AM/FM—"Music Mountain Chamber Music Series." Quartetto Di Venezia. **Malipiero:** Qt. No. 1, "Rispetti e Strambotti"; **Boccherini:** Qt., Op. 64, No. 1.

6:00/WNCN—Bach: Partita for Harpsichord No. 2 in c; **Mozart:** Sym.

No. 30 in D.

8:00/WNCN—Schubert: *Goethe Lieder*; **Boyce:** Sym. No. 7 in B-Flat.

8:04/WQXR—AM/FM—The Cleveland Orchestra. Jesus Lopez-Cobos, conductor. **Jimenez:** *La Boda de Luis Alonzo*; **Falla:** *The Three-Cornered Hat*: Ballet Suites; **Orff:** *Carmina Burana*.

9:00/WNCN—"Saturday Night Opera." **Offenbach:** *La Belle Hélène* (Norman, Aler, Burles, Bacquier, Toulouse Capitol Chorus and Orch./Plasson).

9:30/WKCR—"Opera Fanatic." Stefan Zucker, host. **Mascagni:** *Cavalleria Rusticana* (Sanzio, Breviaro, Sabajno).

Sun., Aug. 9

10:00 a.m./WNCN—"Classic Guitar." **Paganini:** Grand Sonata for Guitar and Violin in A, Op. 39; **Vivaldi:** Cto. for Guitar in A.

WNYC—Beethoven: String Qt. in F, Op. 59, No. 1.

11:00 a.m./WNCN—Schumann: Andante and Variations for 2 Pianos, 2 Cellos, and Horn, Op. 46.

WNYC—Scarlatti: Sonatas; **Mozart:** Piano Sonata.

12:00/WNCN—Fauré: Ballade for Piano and Orch., Op. 19; **Beethoven:** *Egmont*, Op. 84: Ov.

WNYC—Schubert: "Fantasy" Sonata; **Franck:** Prelude, Chorale, and Fugue.

12:04/WQXR—AM/FM—Berlioz: *Romeo and Juliet*.

1:00/WNCN—"Milwaukee Symphony Orchestra." Zdenek Macal, conductor; pianist Rudolf Firkusny.

Mozart: Cto. for Piano No. 24 in c; **Mahler:** Sym. No. 1 in D.

WNYC—Zyman: Piano Trio, "Bashe."

3:00/WNCN—Beethoven: Qt. No. 11 in f, Op. 95.

3:04/WQXR—AM/FM—The New

York Philharmonic. Zubin Mehta, conductor; Joseph Robinson, oboe, Stanley Drucker, clarinet, Judith Leclair, bassoon, Philip Myers, horn. **Bach:** Brandenburg Cto. No. 3 in G; **Mozart:** Sinfonia Concertante in E-Flat; **Druckman:** *Prism*.

5:00/WNCN—Mozart: Qt. No. 3 in G; **Handel:** Cto. Grosso in G, Op. 3, No. 3.

6:00/WNCN—Dvorák: *Slavonic Rhapsodies*, Op. 45, Nos. 1 and 3; **Bach:** *Clavier-Ubung*: Duets.

8:00/WNCN—Leclair: Sonata for Flute and Continuo in C, Op. 1, No. 2; **Handel:** Sonata a cinque in B-Flat.

8:05/WQXR—AM/FM—"Sunday Night at the Opera." **Verdi:** *Giovanna d'Arco* (Caballe, Domingo, Milnes, London Sym. Orch./Levine).

9:00/WNCN—"Waterloo Festival." Waterloo Festival Orchestra, Gerard Schwarz, conductor; Dylana Jenson, violin.

Bach: *Passacaglia* in c; **Barber:** Cto. for Violin and Orch., Op. 14; **Brahms:** Sym. No. 1 in c, Op. 68.

Mon., Aug. 10

3:00/WNCN—Brahms: Sonata for Violin and Piano No. 3 in d, Op. 108; **Rimsky-Korsakov:** *Capriccio Espagnol*, Op. 34.

4:00/WQXR—AM/FM—Schubert: Five Minuets and Six Trios; **Ravel:** *Sonatine*.

5:00/WNCN—Handel: Cto. for Treble Recorder, Strings, and Continuo in B-Flat; **Brahms:** "Academic Festival" Ov.

6:00/WNCN—Corelli: Trio Sonata, Op. 5, No. 4.

7:00/WQXR—AM/FM—Schubert: Qt. No. 10 in E-Flat.

8:00/WNYC—The Los Angeles Philharmonic. Andre Previn, conductor.

Prokofiev: Sym. No. 6; Violin Cto. No. 2; *Seythian Suite*.

8:05/WQXR—

AM/FM—Lalo: *Namouna*: Suite No. 1; **Poulenc:** Organ Cto. in g.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, Op. 73, "Emperor"; **Stravinsky:** "Ebony" Cto.

9:06/WQXR—AM/FM—The Boston Symphony Orchestra. Andrew Davis, conductor. **Haydn:** Sym. No. 92 in G, "Oxford"; **Stravinsky:** *Pulcinella Suite*.

Tue., Aug. 11

3:00/WNCN—Bottesini: Grand Cto. in f-sharp for Double Bass; **Wagner:** *Tristan and Isolde*: "Prelude" and "Liebestod."

4:00/WQXR—AM/FM—Rachmaninoff: *The Rock* (Fantasy for Orch.); **Dvorak:** *Miniatures* (for viola and 2 violins).

5:00/WNCN—Mozart: Sym. No. 24 in B-Flat; **Mendelssohn:** *Fantasies*, Op. 16.

6:00/WNCN—J. C. Bach: Cto. for Keyboard in C, Op. 7, No. 1.

7:00/WQXR—AM/FM—Brahms: *Hungarian Dances*: Nos. 11-21.

8:00/WNCN—Brahms: Sonata for Cello and Piano No. 2 in F, Op. 99.

WNYC—Utrecht Early Music Festival. Jordi Savall, conductor.

8:05/WQXR—AM/FM—D'Indy: Sym. in G; **Ibert:** Flute Cto.

9:00/WNCN—Beethoven: Cto. for Piano, Violin, Cello, and Orch. in C, Op. 56; **Barber:** *Adagio for Strings*, Op. 11.

9:06/WQXR—AM/FM—The Montreal Symphony Orchestra. Charles Dutoit, conductor; pianist Louis-Philippe Pelletier, violinist Anne-Sophie Mutter. **Bregent:** "Trad-sens" for Piano and Orch.; **Brahms:** Violin Cto. in d; **Bartok:** Cto. for Orch.

TELEVISION

LISTINGS

Weekdays, August 5-7 and 10-11

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WWOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption
programming is
indicated (cc).

**Please note: Because of
seasonal programming
adjustments, schedules
are especially subject to
last-minute changes.**

6:00 a.m.
2 News
5 Silverhawks
7 World News
9 Jimmy Swaggart
11 Wed.: Open Mind
Thu.: Aprenda Ingles
Fri.: Watch on
Washington
Mon.: Tom and Jerry
Tue.: Carrascolendas

6:10 a.m.
H Wed.: **Movie: The
Brass Ring**

6:30 a.m.
2 News
4 Before Hours
5 Centurions
9 700 Club
11 Mask
H Fri.: **The Adventures of
Curious George**
Mon.: Survival Series
M Wed.: **Movie: State
Fair**
Thu.: **Movie: The
Money Pit**
Fri.: **Movie: Hot
Millions**
Mon.: **Movie:**
Sincerely, Violet
Tue.: **Movie: Happy
Land**
S Wed.: **Movie:**
Treasure Island
Thu.: **Movie: The
Gnomes**

6:45 a.m.
4 News
21 A.M. Weather

7:00 a.m.
4 Today
6 Rambo
7 Good Morning America
11 Heathcliff
13 Sesame Street
21 Nightly Business Report
31 Ohayo! New York
H Thu.: **Who Loves Amy
Tonight?**
Fri., Tue.: Seabert
S Fri.: **Weird Al Yankovic**
Tue.: P.J. and the
President's Son

7:30 a.m.
2 Morning Program
5 Defenders of the Earth
9 Straight Talk
11 Transformers
21 Mister Rogers
H Fraggie Rock
S Mon.: **Joey and
Redhawk**

8:00 a.m.
5 The Flintstones
11 GoBots
13 Mister Rogers
21 Sesame Street
H Wed.: **Movie: Looker**
Thu.: **Movie: Violets
Are Blue**
Fri.: **Movie: Cold
River**
Mon.: **Movie: A Flash
of Green**
Tue.: **Movie: The
Other Woman**
M Thu.: **Movie:**
Labyrinth
Mon.: **Movie: Broken
Rainbow**
Tue.: **Movie:**
Misunderstood
S Thu.: **Movie: Haunted
Honeymoon**
Fri.: **Movie: A Piano
for Mrs. Cimino**
Mon.: **Movie: The
Assisi Underground**
Tue.: **Movie: The
Trip to Bountiful**

8:30 a.m.
5 My Little Pony
9 Romper Room
11 Superfriends
13 Reading Rainbow
M Wed.: **Movie:**
Breaking Away
Fri.: **Movie: Can't
Stop the Music**
S Wed.: **Comedy
Spotlight**

9:00 a.m.
2 Home Shopping Game
4 People's Court
5 Leave It to Beaver
7 Morning Show
11 The Munsters
13 Sesame Street
31 Captain Kangaroo

S Wed.: **Comedy
Spotlight**
9:30 a.m.
2 The Judge
4 Love Connection
5 I Love Lucy
9 Zoobilee Zoo
11 F-Troop
31 Body Electric
H Wed.: **Movie: A View
to a Kill**
Thu.: **Movie: Sword of
Gideon**
Fri.: **Movie: Haunted
Honeymoon**
M Mon.: **Movie: Love
and Larceny**

10:00 a.m.
2 \$25,000 Pyramid
4 Sale of the Century
5 Bionic Woman
7 Jeopardy II
9 My Favorite Martian
11 Mork and Mindy
(except Thu.)
Thu.: **At the Movies**
13 Mister Rogers
21 Reading Rainbow
31 Wed.: **American
Interests**
Thu.: **Images/Imagenes**
Fri.: **In Black and
White**
Mon.: **All About TV**
Tue.: **Cityscope**
H Mon.: **Movie: Red
Dawn**
Tue.: **Movie: War
Games**
M Thu.: **Movie: Jake
Speed**
Tue.: **Movie: The
Corpse Came C.O.D.**
S Wed., Tue.: **Movie:**
Hot Millions
Thu.: **Movie: I
Confess**
Fri.: **Movie: Stage
Fright**
Mon.: **Movie: Two
Seconds**

10:30 a.m.
2 New Card Sharks
4 Classic Concentration
7 Split Second
9 The Monkees
11 Sanford and Son
13 Owl/TV
21 Secret City
31 Wed.: **Ask Congress**
Thu.: **World Chronicle**
Fri.: **Tony Brown's
Journal**
Mon.: **Japan: The
Living Tradition**
Tue.: **European Journal**
M Wed.: **Movie: Iron
Eagle**
Fri.: **Movie: Megaforce**

11:00 a.m.
2 Price Is Right
4 Wheel of Fortune
5 Bewitched
7 Who's the Boss?

9 Bosom Buddies
11 Sanford and Son
13 Newton's Apple
21 Body Electric
31 Video Music Box
H Fri.: **Carly in Concert**

11:30 a.m.
4 Scrabble
5 One Day at a Time
7 Bargain Hunters
9 House Calls
11 Best Talk in Town
13 Wild America
21 Frugal Gourmet
M Tue.: **Movie: Three
Girls About Town**
S Mon.: **Comedy
Spotlight**

12 NOON
2 News
4 Super Password
5 All in the Family
7 Ryan's Hope
11 Odd Couple
31 Wed.: **The Session**
Thu.: **Shepherd of the
Night Flock**
Fri.: **Alive From Off
Center**
Mon.: **International TV**
Tue.: **South American
Journey**
H Wed.: **Movie: A Flash
of Green**
Thu.: **Movie: Life of
the Party: The Story of
Beatrice**
Fri.: **Movie: Zelig**
Mon.: **Movie: Violets
Are Blue**
Tue.: **Movie: The Zoo
Gang**
M Thu.: **Movie: Bad
Medicine**
Mon.: **Movie: Nothing
in Common**
S Wed.: **Movie: Mask**
Thu., Mon.: **Movie:**
Julia
Fri.: **Movie: Fletch**
Tue.: **Movie: Haunted
Honeymoon**

12:30
2 Young and the Restless
4 Word Play
5 Archie Bunker's Place
7 Loving
11 Wed.: **Movie: What's
Up, Doc? (1972). Barbra
Streisand.**
Thu.: **Movie:**
Indiscreet (1958). Cary
Grant, Ingrid Bergman.
Fri.: **Movie: I've
Always Loved You**
(1946). Philip Dorn.
Mon.: **Movie: Daring
Game (1968). Lloyd
Bridges.**
Tue.: **Movie: The
Destructors (1967).**
Richard Egan.
31 Wed.: **Club Date:**
"Gabor Szabo"

Fri.: **Gary Burton at
Midem—Cannes**
M Wed.: **Movie: Just
Another Missing Kid**
Fri.: **Movie: Movers
and Shakers**

1:00
4 Days of Our Lives
5 Hour Magazine
7 All My Children
9 Wed.: **Movie: Black
Shield of Falworth (1954).**
Tony Curtis.
Thu.: **Movie: Shadow
of Doubt (1948).** Teresa
Wright.
Fri.: **Movie: Joe
Panther (1976).** Brian
Keith.

Mon.: **Movie: Women
at West Point (1979).**
Andrew Stevens, Linda
Purl.
Tue.: **Movie: This
Island Earth (1955).** Bart
Roberts.
31 Wed.: **Mystery: The
Adventures of Sherlock
Holmes**
Thu.: **Upstairs,
Downstairs**
Fri.: **Three Generations
of the Blues**
Mon.: **Remembering the
Bomb**
Tue.: **Masterpiece
Theatre: The Jewel in the
Crown**
M Tue.: **The Legendary
Ladies**

1:30
2 Bold and the Beautiful
H Fri.: **TV Around the
World With George**
Plimpton
Mon.: **Movie: The
War Boy**
S Tue.: **The Pointer
Sisters in Paris**

2:00
2 As the World Turns
4 Another World
5 Dennis the Menace
7 One Life to Live
13 This Old House
31 Wed.: **America's
Children**
Thu.: **Star Wars**
Fri.: **Three Generations
of the Blues**
Mon.: **National
Audubon Society Special**
Tue.: **Non Fiction TV**
H Wed.: **Movie: Sweet
Dreams**
Thu.: **Movie: The
Bride**
Fri.: **Movie: The
Oklahoma City Dolls**
Tue.: **Movie: Haunted
Honeymoon**
M Wed.: **Movie: Turtle
Diary**

Thu.: **Movie: Life at
the Top**
Fri.: **What Comes
Around**
Mon.: **Crazy About the
Movies: "Marilyn
Monroe"**
Tue.: **Movie: State
Fair**

S Wed.: **Movie:**
Detective School Dropouts
Thu.: **Movie: The
Biko Inquest**
Fri.: **Movie: Woman of
the River**
Mon.: **Movie:**
Longshot

2:30
5 The Jetsons
11 Scooby Doo (except
Fri.)
13 Justin Wilson's
Louisiana Cookin'
S Tue.: **The Paper Chase**

3:00
2 Guiding Light
4 Santa Barbara
5 She-Ra
7 General Hospital
9 Cannon
11 Smurfs
13 French Chef
21 Liliya, Yoga, and You
31 Square One TV
H Mon.: **Movie: Looker**
M Mon.: **Movie: Bad
Medicine**

3:30
5 He-Man
11 Ghostbusters
13 Frugal Gourmet
21 Hooked on Aerobics
31 Wed.: **The Real
Adventures of Sherlock Jones**
Thu.: **The Perkins
Family**
Fri., Mon.: **Mechanical
Universe**
Tue.: **Wooster Square**
H Tue.: **Not Necessarily
the Media**
M Fri.: **Movie: The
Double Man**
S Wed.: **Comedy
Spotlight**

4:00
2 Divorce Court
4 Donahue
5 Thundercats
7 Oprah Winfrey Show
9 Barnaby Jones
11 G.I. Joe
13 Sesame Street
31 Wed.: **Wildside**
Thu.: **America: The
Second Century**
Fri.: **Nature Scene**
Mon.: **Great Outdoors**
Tue.: **Makeover**
H Wed.: **The Brass Ring**
Thu.: **Who Loves Amy
Tonight?**
Fri.: **The Lion, the
Witch and the Wardrobe**

M Wed.: **Movie:** The Beniker Gang
Thu.: **Movie:** Nothing in Common
Tue.: **Movie:** Coney Island
S Wed.: **Movie:** Treasure Island (cc)
Thu.: **Movie:** The Gnomes
Fri.: The House at 12 Rose Street

Mon.: Joey and Redhawk
Tue.: P.J. and the President's Son
4:30
2 Superior Court
5 Gilligan's Island
11 Good Times
31 Wed.: National Academic Championship
Thu.: Adam Smith
Fri.: National Audubon Special

Mon.: American Art Forum
Tue.: Body Electric
H **Thu.:** Survival Series
Mon.: Leadfoot
Tue.: **Movie:** The Brass Ring
S **Mon.:** **Movie:** Ape and Super-Ape
5:00
2 **4** **7** News
5 Brady Bunch
9 Hawaii Five-O

11 CHiPs
13 Mister Rogers' Neighborhood
24 Sesame Street
31 Wed.: Soapbox With Tom Cottle. Cottle talks to teenagers about what is important to them.
Thu.: Great Decisions '87
Mon.: Innovation. Science program.
Tue.: Bodywatch

H **Mon.:** Survival Series
M **Mon.:** Original Max Headroom
S **Fri.:** The Amazing Cosmic Awareness of Duffy Moon
Tue.: White Mane
5:30
2 News
5 What's Happening?
13 Reading Rainbow
31 City Comment
11 Wed.: Leadfoot

Thu.: **Movie:** Cross Creek
Fri.: **Movie:** Wargames
M **Wed.:** **Movie:** Lilac Dream
Fri.: **Movie:** The Night the Lights Went Out in Georgia
Mon.: **Movie:** This Is Elvis
S **Thu.:** Joey & Redhawk
5:45
31 News From City Hall

Weeknights, August 5-7 and 10-11

WED., AUG. 5

6:00
2 **4** **7** News
5 Three's Company
9 Matt Houston
11 Gimme a Break
13 New Jersey News
21 Computer Chronicles
31 Italian programming (concludes at 8)
H **Movie:** Absolute Beginners
S **Movie:** An American in Paris
6:30
5 M*A*S*H
7 News
11 The Jeffersons
21 Nightly Business Report
24 Long Island Report
7:00
2 **4** **5** **11** News
7 Jeopardy
9 \$100,000 Pyramid
13 Madhur Jaffrey's Indian Cookery
21 Nightly Business Report
M The Legendary Ladies
7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 Baseball: Yankees vs. Cleveland
13 MacNeil/Lehrer
21 Wild America: "Ringtailed Rascals"
8:00
2 Mike Hammer
4 Highway to Heaven
5 **Movie:** Return of the Pink Panther (1975). Peter Sellers.
7 Perfect Strangers
9 News
21 National Geographic Special: "The Grizzlies"
31 Remembering the Bomb
H **Movie:** Used Cars
M **Movie:** Breaking Away
N **Movie:** Over the Moon
S Brothers
8:30
7 Head of the Class
9 Million Dollar Chance of a Lifetime
13 Works and Process at the Guggenheim: "Nixon in China." A new opera, presented by the Guggenheim Museum, based on Richard Nixon's historic 1972 visit to China; stars John Maddalena, with music by John Adams.
S Hard Knocks
9:00
2 Magnum, P.I.
4 Night Court

7 MacGyver
9 **Movie:** The Front (1976). Woody Allen.
13 Charlie. Part I of II. A private detective named Charlie Alexander discovers a dying man whose address book contains his name and telephone number.
21 **Movie:** The Complete Beatles (1986). The careers of John Lennon, Paul McCartney, George Harrison, and Ringo Starr are chronicled from their early Liverpool days through their ultimate breakup.
31 Australian Movie of the Week
S **Movie:** Detective School Dropouts
9:30
4 **Special:** Glory Days
10:00
2 **Special:** Urban Noman. Arnold Diaz reports on the problem of New York City's homeless children.
4 St. Elsewhere
5 **11** News
7 Hotel
H 1st and Ten
M Crazy About the Movies: "Marilyn Monroe"
N **Movie:** Rate It X
10:30
11 News
31 Star Wars: The Bottom Line
H Vigilante: Right or Wrong
S Comedy Spotlight
10:45
13 Keith County Journal
11:00
2 **4** **7** News
5 Late Show
9 Carol Burnett
11 Odd Couple
31 Video Music Box
M **Movie:** Iron Eagle
11:30
2 Hot Shots
4 Tonight Show
7 Nightline
9 Entertainment Tonight
21 The Honeymooners
31 TV Classics: Federal Men
H **Movie:** The Glitter
S **Movie:** Vanessa
11:45
13 The Human Face of the Pacific. Part I of IV. Mini-series which focuses on contemporary Pacific society.

12 MIDNIGHT
5 WKRP in Cincinnati
7 **Movie:** That Man Bolt (1973). Fred Williamson.
9 Cannon
11 Star Trek
21 Long Island Report
N **Movie:** Lightning Over Water
12:15 a.m.
13 Masterpiece Theatre: The Jewel in the Crown
12:30 a.m.
4 David Letterman
5 Current Affair
21 Nova
12:40 a.m.
2 **Movie:** Last Day of the War (1969). George Maharis.
12:55 a.m.
9 **Movie:** Heartburn
1:00 a.m.
5 The Ropers
9 Joe Franklin Show
11 Twilight Zone
M **Movie:** In Cold Blood
1:10 a.m.
H **Movie:** A View to a Kill
1:30 a.m.
4 **11** News
5 Get Smart
2:00 a.m.
2 **7** News
4 Ask Dr. Ruth
5 **Movie:** Return of the Rebels (1981). Barbara Eden.
9 **Movie:** Hawk the Slayer (1981). Jack Palance.
11 Twilight Zone
2:30 a.m.
4 Crosswits
7 Nightlife
11 Twilight Zone
2:50 a.m.
S **Movie:** H.O.T.S.
3:00 a.m.
4 Sally Jessy Raphael
7 The Avengers
11 Focus on Success
3:20 a.m.
M **Movie:** Enter the Dragon
3:25 a.m.
H **Movie:** Final Justice
3:30 a.m.
4 New Record Guide
11 **Movie:** Charlie Chan and the Chinese Ring (1947). Roland Winters.
4:00 a.m.
4 Ben Casey
7 Tales of the Unexpected
9 **Movie:** The Eliminators (1982). Steven Railsback.

4:05 a.m.
5 Make Room for Daddy
4:30 a.m.
7 Card Sharks
S **Movie:** Mask
5:00 a.m.
4 Here's Lucy
7 Dating Game
11 One Step Beyond
11 **Movie:** Used Cars
M **Movie:** Just Another Missing Kid
5:30 a.m.
4 Here's Lucy
5 Jayce
7 Morning Stretch
9 **11** News
THU., AUG. 6
6:00
2 **4** **7** News
5 Three's Company
9 Matt Houston
11 Gimme a Break
13 New Jersey News
21 New York's Master Chefs
31 Italian programming (concludes at 8)
M **Movie:** The Secret Diary of Sigmund Freud (cc)
S White Mane
6:30
5 M*A*S*H
7 News
11 The Jeffersons
13 Nightly Business Report
21 Long Island Report
S **Movie:** Ape and Super-Ape
7:00
2 **4** **5** **11** News
7 Jeopardy
9 \$100,000 Pyramid
13 Profiles of Nature
21 Nightly Business Report
7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 Baseball: Yankees vs. Detroit
13 MacNeil/Lehrer
21 Wild America: "Canyon Creatures"
11 **Movie:** Violets Are Blue
8:00
2 Scarecrow & Mrs. King
4 Cosby Show
5 **Movie:** Tammy and the Doctor (1963). Sandra Dee.
7 Sledge Hammer!
9 News
21 Automania: "Cars vs. People"
31 The Ascent of Man
M **Movie:** Nice Dreams
N **Movie:** Angry Harvest

S **Movie:** Commando
8:30
2 Family Ties
7 The Charmings
9 Million Dollar Chance of a Lifetime
13 Currents: "The Asianization of America." Explores the influence of Asian people on America.
21 This Old House
9:00
2 **Movie:** The Dark Crystal (1983)
4 Cheers
7 Our World
9 **Movie:** Act One (1963). George Hamilton.
13 Heritage: Conversations With Bill Moyers
21 Mystery!: The Adventures of Sherlock Holmes
31 Masterpiece Theatre: The Jewel in the Crown
H **Movie:** Psycho III
9:30
4 Molly Dodd
M **Movie:** The Money Pit
S **Movie:** Haunted Honeymoon
10:00
4 L.A. Law
5 **11** News
7 20/20
13 First Among Equals
21 Masterpiece Theatre: The Jewel in the Crown
31 Mystery!: The Adventures of Sherlock Holmes
N **Movie:** The Outlaw
10:30
11 News
H **Movie:** Florida Straits
11:00
2 **4** **7** News
5 Late Show
9 Carol Burnett
11 Odd Couple
13 Jazz Tonight: "Women in Jazz." Traces the female vocalist in jazz from the New Orleans spiritual music to the merging of the big-band style and blues; features Billie Holiday, Bessie Smith, and Peggy Lee.
21 Monty Python's Flying Circus
31 Video Music Box
M Original Max Headroom
S **Movie:** The Biko Inquest
11:30
2 **Movie:** The Master of Ballantrae (1984). Richard Thomas.
4 Tonight Show
7 Nightline
9 Entertainment Tonight

11 The Honeymooners
21 TV Classics: Gangbusters
M **Movie:** Nothing in Concert
12 MIDNIGHT
5 WKRP in Cincinnati
7 **Movie:** The Last Detail (1973). Jack Nicholson.
9 Cannon
11 Star Trek
21 Long Island Report
N **Movie:** Home of the Brave
12:10 a.m.
H **Movie:** Salvador
12:30 a.m.
4 David Letterman
5 Current Affair
21 National Geographic Special: "The Grizzlies"
12:50 a.m.
S **Movie:** Julia
1:00 a.m.
5 The Ropers
9 Joe Franklin Show
11 Twilight Zone
1:30 a.m.
4 **11** News
5 Get Smart
M **Movie:** Out of Bounds
2:00 a.m.
2 **7** News
4 Ask Dr. Ruth
5 **Movie:** Underground Aces (1980). Dick Benedict.
9 **Movie:** Enter the Ninja (1981). Franco Nero.
11 Twilight Zone
2:10 a.m.
H **Movie:** Scream for Help
2:30 a.m.
4 Crosswits
7 Nightlife
11 Lifestyles of the Rich and Famous
3:00 a.m.
4 Sally Jessy Raphael
7 The Avengers
11 **Movie:** Charlie Chan and the Feathered Serpent (1948). Roland Winters.
S **Movie:** I Confess
3:05 a.m.
M **Movie:** Hamburger
3:30 a.m.
4 New Record Guide
3:45 a.m.
H **Movie:** Sword of Gideon
4:00 a.m.
4 Ben Casey
7 Tales of the Unexpected
9 **Movie:** The She Beast (1969). Barbara Steele.

TELEVISION

4:10 a.m.
5 Make Room for Daddy

4:30 a.m.
7 Card Sharks

4:40 a.m.
M Movie: My Man Adam
S White Mane

5:00 a.m.
4 Here's Lucy
7 Dating Game
11 One Step Beyond

5:15 a.m.
S Movie: Ape and Super-Ape

5:30 a.m.
4 Here's Lucy
9 Jayce
7 Morning Stretch
9 **11** News

FRI., AUG. 7

6:00
2 **4** **7** News
5 Three's Company
9 Matt Houston
11 Gimme a Break
13 New Jersey News
24 Madeleine Cooks: "Chicken Cutlets"
31 Italian programming (concludes at 8)
S Movie: A Piano for Mrs. Cimino

6:30
M*A*S*H
7 News
11 Benson
13 Nightly Business Report
24 Long Island Report

7:00
2 **4** **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 The Jeffersons
13 Sneak Previews
24 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
11 News
9 Baseball: Mets vs. Chicago Cubs
13 MacNeil/Lehrer
24 Wild America: "Wolverine Country"
31 Movie: Haunted Honeymoon
M Dangerous Film Club

8:00
2 The Time of Their Lives
4 Rags to Riches
5 Movie: Rooster (1982). Paul Williams.
7 Webster
11 Special: 1987 Mrs. America Contest
24 Nature: "Man's Best Friend." Examines the affectionate relationship between dogs and people.
31 Washington Week in Review
M Movie: Klute
N Movie: Hail Mary
S Movie: Fletch

8:30
7 Mr. Belvedere
13 Wall Street Week
31 Movie: Doctor Who

9:00
2 Dallas
4 Miami Vice
7 Movie: Deadly Intentions (1985). Part I of II. Cloris Leachman. A young wife discovers that

her husband is a psychopath plotting to kill her.
13 Great Performances: The Importance of Being Earnest
24 American Masters: "Unknown Chaplin"
H Movie: Hard Bodies

9:15
N Movie: I Be Done Been Was Is

10:00
2 Adderly
4 Crime Story
5 **11** News
31 Non Fiction TV: "World of Tomorrow"
M Movie: Dream Lover
S Brothers

10:15
9 Kiner's Korner
N Movie: The Wedding Rehearsal

10:30
9 **11** News
H Movie: Hard Bodies 2
S Hard Knocks

11:00
2 **4** **7** News
5 Late Show
9 Carol Burnett
11 At the Movies
13 Movie: Thousands Cheer (1943). Mickey Rooney, Judy Garland. All-star MGM cast in this tale of an "army brat" who decides to produce a show to entertain W. W. II soldiers.
31 Video Music Box
S Movie: The Gauntlet

11:30
2 In Person From the Palace
4 Tonight Show
7 Golf: PGA Championship
9 Entertainment Tonight
11 The Honeymooners
24 Washington Week in Review

11:45
M Movie: Perfect Timing

12 MIDNIGHT
5 WKRP in Cincinnati
7 Nightline
9 Cannon
11 Star Trek
24 Long Island Report
N Movie: Wanda

12:05 a.m.
H 1st and Ten

12:30 a.m.
2 Movie: The Postman Always Rings Twice (1981). Jessica Lange, Jack Nicholson.
4 David Letterman
5 Star Search
7 Movie: Isn't It Shocking? (1973). Alan Alda.
24 Movie: The Gold Rush (1925). Charlie Chaplin. One of the greatest classic comedies ever filmed; don't miss it!

12:35 a.m.
H Movie: Ellie

1:00 a.m.
9 Joe Franklin Show
11 Run Away With the Rich and Famous
S Movie: Emmanuelle

1:15 a.m.
M Movie: Loose Screws

1:30 a.m.
4 Friday Night Videos
5 Dream Girl
11 News

2:00 a.m.
5 Solid Gold
7 News
9 Saturday Night Live
11 Hit City

2:10 a.m.
H Movie: The Check Is in the Mail

2:30 a.m.
4 News
7 Nightlife
11 Twilight Zone

2:35 a.m.
2 Movie: The Gun (1974). Steven Elliott.
M Movie: Big Trouble

2:45 a.m.
S Weird Al Yankovic

3:00 a.m.
4 Crosswits
5 Movie: The Fortune (1975). Jack Nicholson.
7 The Avengers
9 Saturday Night Live
11 Movie: Charlie Chan and the Gold Smugglers (1947)

3:30 a.m.
4 Sally Jessy Raphaël

3:35 a.m.
H Movie: Beginner's Luck

3:50 a.m.
S Movie: Woman of the River

4:00 a.m.
4 Music City U.S.A.
7 Movie: Devil's 8 (1969). Christopher George.
9 Return of the Saint

4:10 a.m.
M Movie: A Nightmare on Elm Street Part 2: Freddy's Revenge

4:15 a.m.
2 Newsmakers

4:30 a.m.
4 New Record Guide
11 One Step Beyond

4:45 a.m.
2 Movie: Crime Club (1975). Robert Lansing.

5:00 a.m.
4 Ben Casey
9 News
11 U.S. Farm Report

5:05 a.m.
H Carly in Concert

5:30 a.m.
9 **11** News
S Brothers

5:40 a.m.
M Dangerous Film Club

MON., AUG. 10

6:00
2 **4** **7** News
5 Three's Company
9 Matt Houston
11 Gimme a Break
13 New Jersey News
24 Victory Garden
31 Italian programming (concludes at 8)
H Movie: The Longshot
S Movie: The Assisi Underground

6:30
M*A*S*H
7 News

11 Benson
13 Nightly Business Report
24 Long Island Report

7:00
2 **4** **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 The Jeffersons
13 Wild America: "Bighorn"
24 Nightly Business Report

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
24 Wild America: "Fascinating Fishes"
H Fraggie Rock
M Movie: Poltergeist II: The Other Side

8:00
2 Kate & Allie
4 ALF
5 Special: Can We Talk? Phylicia Rashad hosts this detailed look at communication within the family; guests include Michael J. Fox and Tina Yothers.
7 Pilot: Old Dogs
9 News
11 Keys to Success
24 National Audubon Society Special: "Common Ground"
31 Video Music Box
H Carly in Concert
N Movie: Hasty Heart
S Movie: Julia

8:30
2 My Sister Sam
4 Valerie
5 Million Dollar Chance of a Lifetime
11 Baseball: Yankees vs. Kansas City
13 Adam Smith's Money World

9:00
2 Newhart
4 Movie: Once Upon a Time in America (1984). Part II of II. Robert DeNiro. (Part I, Sun., 8/9 at 9.)
5 Special: Lifesquest #3
7 Movie: Why Me? (1984). Glynnis O'Connor.
9 The Best of National Geographic: Hong Kong. A look at the centuries of tradition in one of the most exciting cities in the world.
13 American Masters: "Unknown Chaplin." Part II of III. Portrait of Charlie Chaplin as seen through out-takes of his earliest films; narrated by James Mason.
24 Nature of Things: "The Sea Raven"
31 Ahmad Jamal at Midem—Cannes
H Movie: Violets Are Blue
M Movie: The Gauntlet

9:30
2 Designing Women
31 The Session

10:00
2 Cagney & Lacey
5 News
9 The Best of National

Geographic: The Thames. Glenda Jackson narrates this look at the pageantry of Britain centering around the Thames River.
13 Upstairs, Downstairs
24 National Geographic Special: "The Grizzlies"
31 Alive From Off Center
N Movie: The Hour of the Star
S Movie: Psycho III

10:30
31 Club Date: "Peanuts Hucko"
H Movie: The Last Innocent Man

11:00
2 **4** **7** **11** News
5 Late Show
9 Carol Burnett
13 India
24 Monty Python's Flying Circus
31 On Stage at Wolf Trap: "National Symphony Plays Gershwin"
M Movie: Nothing in Common

11:30
12 Special: The Legacy of Racism. Jim Jensen explores how teenagers throughout the area view race relations in their communities.
14 Best of Carson
17 Nightline
19 Entertainment Tonight
11 News
24 TV Classics: It's a Great Life

11:45
S Movie: The Longshot

12 MIDNIGHT
2 Simon & Simon
5 WKRP in Cincinnati
7 Monday Sportsnite
9 Cannon
11 The Honeymooners
24 Long Island Report
N Movie: The Marquis of O

12:25 a.m.
H America Undercover: "Vigilante"

12:30 a.m.
4 David Letterman
5 Current Affair
11 Star Trek
24 Nature: "Man's Best Friend"

1:00 a.m.
5 World Vision
7 Movie: The Invasion of Johnson County (1976). Bill Bixby.
9 Joe Franklin Show

1:05 a.m.
M Movie: Desert Hearts

1:10 a.m.
2 Movie: Wilma (1977). Cicely Tyson.

1:20 a.m.
S Comedy Spotlight

1:25 a.m.
H Movie: Used Cars

1:30 a.m.
4 **11** News

2:00 a.m.
4 Ask Dr. Ruth
5 Movie: The Boys in the Band (1970). Leonard Frey. Dated, but landmark film about eight gay men who take an insightful look at

themselves and their lifestyles during a birthday party.
9 Movie: The Trojan Horse (1962). Steve Reeves.
11 Twilight Zone
S Movie: Vanessa

2:30 a.m.
2 News
4 Crosswits
11 Twilight Zone

2:35 a.m.
M Crazy About the Movies: "Marilyn Monroe"

3:00 a.m.
4 Sally Jessy Raphaël
7 News
11 Movie: A Place in the Sun (1951). Elizabeth Taylor, Montgomery Clift, Shelley Winters. Classic film about a young social climber who falls in love with a beautiful and wealthy young woman; superbly directed by George Stevens; marvelous performances.

3:20 a.m.
H Movie: Salvador

3:25 a.m.
S Movie: The Sandpiper

3:30 a.m.
4 New Record Guide
7 Nightlife

3:40 a.m.
M Movie: Porky's Revenge

4:00 a.m.
4 Ben Casey
7 Tales of the Unexpected
9 Movie: Redball Express (1952). Jeff Chandler.

4:17 a.m.
5 Make Room for Daddy

4:30 a.m.
7 Card Sharks

5:00 a.m.
4 Here's Lucy
7 Dating Game

5:15 a.m.
M Movie: Broken Rainbow

5:25 a.m.
S Movie: Ape and Super-Ape

5:30 a.m.
4 Here's Lucy
5 Jayce
7 Morning Stretch
11 News

TUE., AUG. 11

6:00
2 **4** **7** News
5 Three's Company
9 Matt Houston
11 Gimme a Break
13 New Jersey News
24 Innovation: "A Matter of Fat"
31 Italian programming (concludes at 8)
H Movie: Real Genius
M Movie: The Lady From Shanghai
S Movie: The Trip to Bountiful

6:30
M*A*S*H
7 News
11 Benson

- 13 Nightly Business Report
24 Long Island Report

- 7:00
2 4 5 News
7 Jeopardy
9 \$100,000 Pyramid
11 The Jeffersons
13 Nature Watch
24 Nightly Business Report

- 7:30
2 Wheel of Fortune
4 New Newlywed Game
5 Current Affair
7 Hollywood Squares
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
24 Wild America: "Wild Refuge"
M Movie: Airplane!

- 8:00
2 Simon & Simon
4 Baseball: To be announced
5 Movie: The Star Chamber (1983). Michael Douglas.
7 Who's the Boss?
9 News
11 Special: Supermodel of the World
24 Nova: "How Babies Get Made"
31 Fairly Secret Army
H America Undercover: "Kids in Sports"
N Movie: Le Beau Mariage
S Movie: That Was Then... This Is Now

- 8:30
7 Growing Pains
9 Million Dollar Chance of a Lifetime
13 Innovation
31 The Two Ronnies

- 9:00
2 Houston Knights

- 7 Moonlighting
9 Movie: From Here to Eternity (1979). Part I. William Devane.
13 Nova: "How Babies Get Made"
24 South American Journey: "Rio's Carnival"
31 Shoestring
H Movie: War Games
M The Legendary Ladies

- 10:00
2 Night Heat
5 11 News
7 Spenser: For Hire
13 Soldiers: A History of Men in Battle
24 War
31 Solo
M Movie: Blind Date
N Movie: Over the Moon
S The Paper Chase

- 10:30
11 News
31 Open All Hours

- 11:00
2 4 7 News
5 Late Show
9 Carol Burnett
11 Odd Couple
13 Intercom: "Breaking Silence." Candid interviews with members of incestuous families which reveal the emotional and social consequences of this serious problem.
24 Monty Python
31 Video Music Box
H Not Necessarily the Media
S Movie: Haunted Honeymoon

- 11:30
2 T. J. Hooker
4 Tonight Show
7 Nightline

- 9 Entertainment Tonight
11 The Honeymooners
24 TV Classics

- 11:40
M Movie: The Zero Boys

- 12 MIDNIGHT
5 WKRP in Cincinnati
7 Movie: Fools (1970). Jason Robards.
9 Cannon
11 Star Trek
13 Mystery: The Adventures of Sherlock Holmes
24 Long Island Report
H Movie: Tuff Turf
N Movie: Rate It X

- 12:30 a.m.
4 David Letterman
5 Current Affair
24 National Audubon Society Special

- 12:35 a.m.
S Movie: Commando

- 12:40 a.m.
2 Movie: Mae West (1982). Ann Jillian.

- 1:00 a.m.
5 The Ropers
9 Joe Franklin Show
11 Twilight Zone

- 1:15 a.m.
M Movie: My Man Adam

- 1:30 a.m.
4 11 News
5 Get Smart

- 1:55 a.m.
H Movie: Breathless

- 2:00 a.m.
2 7 News
4 Ask Dr. Ruth
5 Special: Lifequest #3
9 Movie: Smoke in the Wind (1971)

TELEVISION

- 2:10 a.m.
S Movie: One Night Only

- 2:30 a.m.
4 Crosswits
7 Nightlife

- 2:45 a.m.
M Movie: Snow Bunnies

- 3:00 a.m.
4 Sally Jessy Raphael
5 Movie: Hail Hero (1969). Michael Douglas.
7 The Avengers

- 3:30 a.m.
4 New Record Guide

- 3:40 a.m.
H Movie: Hard Bodies

- 3:45 a.m.
S Best of Bizarre

- 4:00 a.m.
4 Ben Casey
7 Tales of the Unexpected
9 Save the Children

- 4:15 a.m.
M The Legendary Ladies
S The Pointer Sisters in Paris

- 4:30 a.m.
7 Card Sharks
9 Movie: Nightmare (1974). Richard Crenna.

- 5:00 a.m.
4 Here's Lucy
7 Dating Game

- 5:10 a.m.
H America Undercover: "Kids in Sports"

- 5:15 a.m.
S White Mane

- 5:30 a.m.
4 Here's Lucy
5 Jayce

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Weekend, August 8-9

SAT., AUG. 8

- 6:00 a.m.
4 New Wilderness
5 Look at Me Now
7 Guns of Will Sonnett
9 David Toma
11 Christian Science
S Movie: Mask

- 6:05 a.m.
H Movie: The Zoo Gang

- 6:30 a.m.
2 Patchwork Family
4 Here's Lucy
5 World Tomorrow
7 Hee Haw!
9 Face-off
11 Josie and the Pussycats
M Movie: The Sterile Cuckoo

- 7:00 a.m.
4 Cliffwood Avenue
5 Popeye
7 Wild Kingdom
9 New Jersey People
11 Photon

- 7:30 a.m.
2 Young Universe
4 Hickory Hideout
5 Wonderama
7 Kids Are People Too
9 In Depth
11 Photon

- 8:00 a.m.
2 Berenstain Bears
4 Kissyfur
5 Danger Mouse
7 The Wuzzles

- 9 Straight Talk
11 Bionic Six
13 Adam Smith's Money World
24 Sesame Street
H Movie: American Flyers
S Movie: Track of the Cat

- 8:30 a.m.
2 Wildfire
4 Gummi Bears
5 Lady, Lovely Locks
7 Care Bears Family
11 Movie: The Adventures of Sherlock Holmes (1939). Basil Rathbone.
13 Wall Street Week
M Movie: Nothing in Common

- 9:00 a.m.
2 Muppet Babies
4 Smurfs
5 Popples
7 Flintstone Kids
9 Whiz Kids
13 Washington Week in Review
24 National Audubon Society Special

- 9:30 a.m.
5 Get Along Gang
13 One-on-One

- 10:00 a.m.
2 Pee-wee's Playhouse
5 Wrestling Challenge
7 Real Ghostbusters

- 9 Insiders
11 Soul Train
13 Frontline: "Death of a Porn Queen." Traces the life of a young woman who left her small town to seek fame and fortune, only to end up in pornographic films.
24 South American Journey
31 Body Electric
H Greatest Sports Upsets
S Movie: Operation Pacific

- 10:30 a.m.
2 Teen Wolf
4 Alvin
7 Pound Puppies
9 Wooster Square
M Original Max Headroom

- 11:00 a.m.
2 Dungeons & Dragons
4 Footfur
5 Star Search
7 Bugs Bunny
9 Wrestling Spotlight
11 Pro Wrestling This Week
13 Tony Brown's Journal
24 Victory Garden
31 Square One TV
H Movie: Real Genius
M Movie: Airplane!

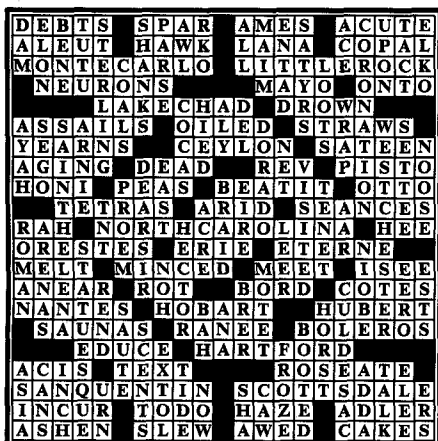
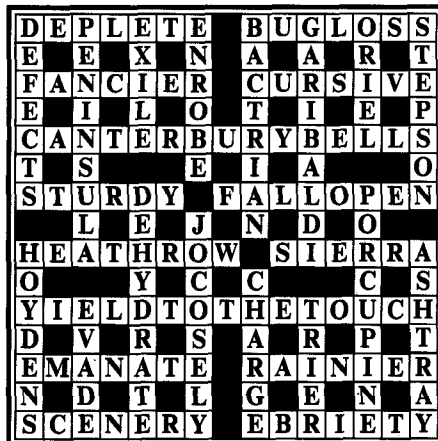
- 11:30 a.m.
2 Land of the Lost
4 Punky Brewster
7 Ewoks
13 Open Mind

- 24 From a Country Garden
31 Soapbox With Tom Cottle

- 12 NOON
2 Galaxy High
4 Lazer Tag Academy
5 Special: Leukemia Telethon (concludes at 6)
7 Football: Kansas City vs. San Francisco
9 Black Sheep Squadron
11 Women's Wrestling
13 G.E.D. Preparation: "Math III"
24 Gourmet Cooking
31 Video Music Box
S Movie: Breaking Away

- 12:30
2 Story Break
4 Main Street
13 G.E.D. Preparation: "Math IV"
24 This Old House
M Movie: Once Bitten

- 1:00
2 Young Universe
4 Fight Back
9 Movie: Deströy (1955). Audie Murphy.
11 Movie: Mountain Family Robinson (1979). Robert Logan.
13 American Masters: "Unknown Chaplin"
24 Frugal Gourmet: "Coffee"
31 Good Morning Asia
H Movie: Joey



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TELEVISION

1:30

- 2 Cover Story
3 Wacky World of Sports
4 French Chef

2:00

- 2 Paradise Steamship Company
3 Sports Comedy Around the World
4 Ossie and Ruby
5 Joy of Painting
6 World TV Presents (Chinese programming)
7 Movie: *Casino Royale*
8 Movie: *The Quinns*

2:30

- 2 Special: *Pan Am Games Preview*
3 Heroes: *Made in the U.S.A.*
4 Granby's *Primates: A Captive Life*
5 Magic of *Oil Painting*

3:00

- 2 Special: *Pan Am Games* (concludes at 6)
3 Baseball: *Yankees vs. Detroit, or Atlanta vs. Los Angeles*
4 Movie: *Billy the Kid* (1941). Robert Taylor.
5 *Twilight Zone*
6 *Keith County Journal*
7 Rod and Reel
8 Movie: *Finnegan Begin Again*

3:30

- 7 Golf: *PGA Championship*
8 Music Machine
9 Motorweek
10 Movie: *Detective School Dropouts*

4:00

- 11 Puttin' On the Hits
12 Nova: "Orangutans of the Rain Forest"
13 This Old House
14 All About TV

4:30

- 11 Dance Fever
12 Doctor Who
13 Cityscape
14 Movie: *O'Hara's Wife*

5:00

- 4 Super Chargers
5 Wrestling
6 One Big Family
7 Innovation: "Radon"
8 Japan: *The Living Tradition*
9 Movie: *Sweet Dreams*
10 Shelley Duvall's *Tall Tales & Legends: Ponce de León*

5:30

- 4 New Newlywed Game
5 What a Country
6 Bodywatch: "Heart Help." New advances in the fight to combat heart disease.
7 Looking East

6:00

- 2 The People
3 News
4 What's Happening Now?
5 New Gidget
6 Fame
7 National Audubon Society Special: "Ducks: Under Siege"
8 Blake's Seven
9 Images/Imagenes
10 The Legendary Ladies
11 Movie: *Mask*

6:30

- 2 4 News
5 Small Wonder

9 It's a Living

11 In Black and White

7:00

- 2 7 News
3 Strictly Business
4 9 to 5
5 Baseball: *Mets vs. Chicago Cubs*
6 Tales From the Darkside
7 Newton's Apple
8 Computer Show
9 Movie: *American Flyers*
10 Movie: *Gilda*

7:30

- 2 Special: *L.A.: Above and Below*
3 Throb
4 Taxi
5 Siskel & Ebert & the Movies
6 Charles in Charge
7 Wild America: "Bighorn"

8:00

- 2 Movie: *Guilty Conscience* (1985). Anthony Hopkins.
3 Facts of Life
4 Down and Out in Beverly Hills
5 Animal Crack Ups
6 Movie: *A Star Is Born* (1976). Barbra Streisand.
7 The Eagle Returns
8 All Creatures Great and Small
9 Upstairs, Downstairs
10 Movie: *Stranger Than Paradise*
11 Movie: *Heartburn*

8:30

- 4 227
5 Beans Baxter
6 Ellen Burstyn Show
7 The Secret Diary of Adrian Mole

9:00

- 4 Golden Girls
5 Werewolf
6 Movie: *Deadly Intentions* (1985). Part II of II. Cloris Leachman. (Part I, Fri., 8/7 at 9.)
7 Mystery!: *The Adventures of Sherlock Holmes*
8 Good Neighbors
9 Secret Agent
10 Movie: *At Close Range*
11 Movie: *Nothing in Common*

9:30

- 4 Amen
5 Karen's Song

9:40

- 21 Mother and Son

10:00

- 2 West 57th
3 Hunter
4 9 News
5 Film on Film: "India"
6 Blake's Seven
7 Movie: *Desert Hearts*
8 The Messtiest of Gallagher

10:15

- 21 Agony

10:30

- 5 Sports Extra
6 Mama's Family
7 News

10:55

- 21 Butterflies

11:00

- 2 4 7 News
3 Movie: *2001: A Space Odyssey* (1968). Gary Lockwood.

9 Benny Hill

11 Movie: *Coach of the Year* (1980). Robert Conrad.

- 12 Movie: *Monseigneur Beaucaire* (1946). Bob Hope.
13 Eye on Dance
14 Not Necessarily the Media
15 Original Max Headroom
16 Movie: *One Night Only*

11:30

- 4 Saturday Night Live
5 News
6 Movie: *A Boy and His Dog* (1975). Don Johnson.
7 Movie: *The Big Broadcast of 1936* (1935). Jack Oakie.
8 State of the Arts
9 Movie: *Cocaine Wars*

11:45

- 2 Movie: *James Dean* (1976). Michael Brandon.
3 Movie: *Airport '77* (1977). Jack Lemmon, George Kennedy.

12 MIDNIGHT

- 11 Movie: *Real Genius*
12 Movie: *She's Working Her Way Through College*

12:35 a.m.

- 5 Movie: *Scarecrow*

1:00 a.m.

- 4 Ask Dr. Ruth
5 Twilight Zone
6 Movie: *One More Saturday Night*

1:30 a.m.

- 4 Off the Wall
5 Saturday Night Live
6 Twilight Zone

1:40 a.m.

- 5 Movie: *The Andromeda Strain* (1971). Arthur Hill.

1:50 a.m.

- 11 Billy Crystal

1:55 a.m.

- 2 News

2:00 a.m.

- 5 Dancin' to the Hits
6 News

2:20 a.m.

- 11 Movie: *Breathless*

2:30 a.m.

- 4 Snicker Theater
5 B.J. and the Bear
6 Movie: *Sorry, Wrong Number* (1948). Barbara Stanwyck. Bravura performance by Stanwyck as a woman who overhears a murder plan on the phone and slowly discovers that she is the victim.

2:35 a.m.

- 5 Movie: *Breaking Away*

2:40 a.m.

- 2 Movie: *The Devil and Miss Sarah* (1971). Gene Barry.
3 Movie: *Pacific Banana*

3:20 a.m.

- 7 Movie: *Then Came Bronson* (1969). Michael Parks.

4:05 a.m.

- 11 Movie: *At Close Range*
12 Movie: *Nothing in Common*

4:22 a.m.

2 Movie: *I Never Said Goodbye* (1974). June Lockhart.

4:25 a.m.

- 5 Movie: *Detective School Dropouts*

4:30 a.m.

- 9 Return of the Saint
11 F-Troop

5:00 a.m.

- 4 Ben Casey
5 News
6 Insight

5:30 a.m.

- 7 New York Views
9 11 News

SUN., AUG. 9

6:00 a.m.

- 4 Joy of Gardening
5 Hour of Power
6 Greatest Sports Legends
7 In Depth
8 Christopher Close-up
9 Joey and Redhawk

6:05 a.m.

- 11 Movie: *Hanky Panky*

6:15 a.m.

- 11 Davey and Goliath

6:30 a.m.

- 2 Community
3 Today in New York
4 Christopher Close-up
5 New Jersey People
6 Christian Science
7 Movie: *Coney Island*
8 White Mane

7:00 a.m.

- 2 Young Universe
3 Fantastic World
4 Jimmy Swaggart
5 Faith for Today
6 Face-off
7 Gospel Hour

7:30 a.m.

- 2 Way to Go
3 This Is the Life
4 Meet the Mayors
5 Sesame Street
6 Who Spooked Rodney?

8:00 a.m.

- 2 For Our Times
3 Oral Roberts
4 Insight
5 Point of View
6 Ever Increasing Faith
7 Sesame Street
8 Italian programming (concludes at 2)
9 Fraggles Rock
10 Movie: *Treasure Island*

8:30 a.m.

- 2 Wall Street Journal Report
3 9 Sunday Mass
4 Tiempo
5 Mister Rogers
6 Seabert
7 Movie: *Say Yes*

9:00 a.m.

- 2 News
3 Visions
4 McCreary Report
5 Showcase of Homes
6 World Tomorrow
7 Inhumanoids
8 Sesame Street
9 National Geographic Special
10 Movie: *The Aurora Encounter*

9:30 a.m.

- 4 Positively Black: "Crack"
5 World of Photography
6 Hour of Power
7 jem

TELEVISION

10:00 a.m.

- 4 Essence
- 5 World of Disney: Hacksaw. Part I.
- 7 America's Top Ten
- 11 Bionic Six
- 13 Reading Rainbow
- 21 Tony Brown's Journal
- M Movie: Breaking Away
- S Movie: Explorers

10:30 a.m.

- 2 Face the Nation
- 4 McLaughlin Group
- 7 Hollywood Close-up
- 9 The Monkees
- 11 Keys to Success
- 13 Soapbox With Tom Cottle: "When Families Divorce." Seven children tell how they have coped with divorce, remarriage, and step-families.
- 23 Inside Albany
- M Movie: Club Paradise

11:00 a.m.

- 2 Community
- 4 Meet the Press
- 5 Movie: Lost Volcano (1950). Johnny Sheffield.
- 7 News Conference
- 9 New Gidget
- 11 F-Troop
- 13 The Secret Diary of Adrian Mole
- 21 Washington Week In Review

11:30 a.m.

- 2 Newsmakers
- 4 News Forum
- 7 David Brinkley
- 9 Movie: Zenobia (1939). Laurel and Hardy.
- 11 Movie: Who Done It? (1942). Abbott and Costello.
- 13 The Eagle Returns
- 21 Wall Street Week

12 NOON

- 2 The People
- 4 First Estate
- 13 This Old House
- 21 Adam Smith's Money World
- M Movie: Absolute Beginners
- M Dangerous Film Club
- S The Paper Chase

12:30

- 2 Cover Story
- 4 Headlines on Trial
- 5 Movie: Vegas (1978). Robert Urich.
- 7 Business World
- 13 Inside Albany
- 21 Wild America: "Animal Oddities"
- M Movie: Police Academy 3: Back in Training

1:00

- 2 Special: Pan Am Games (concludes at 6)
- 4 Football: Denver vs. Los Angeles (live from London, England)
- 7 Like It Is
- 9 This Week in Baseball
- 11 Movie: It's a Mad, Mad, Mad, Mad World (1964). Milton Berle, Ethel Merman.
- 13 Firing Line
- 21 Nature: "Man's Best Friend"
- S Movie: Bells Are Ringing

1:30

- 9 Baseball: Mets vs. Chicago Cubs

2:00

- 5 Movie: Valley of the

Dolls (1981). Part I of II. Lisa Hartman.

- 7 Ebony/Jet Showcase
- 13 Great Performances: The Importance of Being Earnest
- 21 We'll Meet Again
- 31 World TV Presents (Chinese programming)
- M Movie: Miracles
- M Movie: Seven Minutes in Heaven

2:30

- 7 Golf: PGA Championship (concludes at 6)

3:00

- 2 The Collectors: "Victorian Furniture"
- 31 Washington Week in Review

3:05

- S Movie: Back to the Future

3:30

- 2 Madeleine Cooks
- 31 Ask Congress
- M Movie: Critters
- M Movie: Labyrinth

4:00

- 4 Sportsworld
- 5 Movie: Valley of the Dolls (1981). Part II. Catherine Hicks.
- 13 Evening at Pops: "Kiri Te Kanawa." Acclaimed soprano, Dame Kiri Te Kanawa, is guest soloist with John Williams and the Boston Pops Orchestra.
- 21 Great Chefs of New Orleans
- 31 Tony Brown's Journal

4:30

- 2 Louisiana Cookin': "Outdoors"
- 31 World Chronicle

5:00

- 9 Buck Rogers
- 11 Fame
- 13 War: A Commentary by Gwynne Dyer
- 21 Hometime
- 31 Hello Jerusalem
- 11 Fraggie Rock
- S Comedy Spotlight

5:30

- 2 This Old House
- M Movie: Hanky Panky
- M Movie: Legend

6:00

- 2 4 7 News
- 9 Police Story
- 11 Movie: Private School (1983). Phoebe Cates.
- 13 Currents: "The Asianization of America"
- 21 Nova: "Orangutans of the Rain Forest"
- 31 U.S. Nippon Newscope
- S Movie: Explorers

6:15

- 31 Business Nippon

6:30

- 2 4 7 News
- 13 Washington Week in Review

6:45

- 31 Newscape Special

7:00

- 2 60 Minutes
- 4 Our House
- 5 21 Jump Street
- 7 Disney Sunday Movie: A Fighting Choice (1986). Beau Bridges. A teenage boy with epilepsy is determined to have brain

surgery which will control his grand mal seizures.

- 9 Entertainment This Week
- 13 South American Journey: "Rio's Carnival"
- 21 Granby's Primates: A Captive Life
- 31 Japanese Theatre
- M Movie: Iron Eagle

7:30

- 21 The Creation of the Universe
- M Movie: Pee-wee's Big Adventure

8:00

- 2 Movie: Courage ((1986). Sophia Loren.
- 4 Unsolved Mysteries
- 5 Married... With Children
- 9 David Toma
- 11 Lifestyles of the Rich and Famous
- 13 National Audubon Society Special
- 31 Jacksonville Jazz Festival VI
- N Movie: Came a Hot Friday
- S Movie: Twice in a Lifetime

8:30

- 5 Duet
- 9 Face-off

9:00

- 4 Movie: Once Upon a Time in America (1984). Part I of II. Robert De Niro.
- 5 Mr. President
- 7 Movie: My Mother's Secret Life (1984). Loni Anderson.
- 9 New Jersey People
- 11 Run Away With the Rich and Famous
- 13 Masterpiece Theatre: The Jewel in the Crown
- 21 Explore
- 31 Jacksonville Jazz Festival VII
- M Movie: Club Paradise
- M Movie: Rambo: First Blood Part II

9:30

- 5 Tracey Ullman Show
- 9 In Depth
- 11 Keys to Success

10:00

- 11 News
- 9 Hispanic Horizons
- 13 Monty Python
- 21 Mystery!: The Adventures of Sherlock Holmes
- 31 International TV
- N Movie: Ran
- S Movie: Klute

10:30

- 5 Sports
- 9 Meet the Mayors
- 11 At the Movies
- 13 Alive From Off Center
- 11 1st and Ten

11:00

- 2 4 7 News
- 5 Mission: Impossible
- 9 World Tomorrow
- 11 Odd Couple
- 13 Independent Focus
- 21 Nanny
- M Movie: Psycho III
- M Movie: Where Are the Children?

11:30

- 2 7 News
- 4 Sports Machine
- 9 If It Is Written
- 11 The Honeymooners

11:45

- 2 7 Sports

12 MIDNIGHT

- 2 Rockford Files
- 4 Sports Pros and Cons
- 9 Solid Gold
- 7 Movie: Tentacles (1977). John Huston.
- 9 Jimmy Swaggart
- 11 Star Trek
- 21 Alive From Off Center
- S Movie: Friday the 13th, Part VI: Jason Lives

12:30 a.m.

- 4 Circle of Fear

12:35 a.m.

- 11 On Location

12:40 a.m.

- M Movie: Cleopatra Jones

12:45 a.m.

- N Movie: Conquest

1:00 a.m.

- 2 Peter Gunn
- 4 Positively Black
- 5 Charlie's Angels
- 9 Joe Franklin Show
- 11 Tales From the Darkside

1:30 a.m.

- 2 Mr. Lucky
- 4 First Estate
- 11 News

1:35 a.m.

- M Movie: Best Revenge
- S Comedy Spotlight

1:45 a.m.

- 7 Movie: U.M.C. (1969). Edward G. Robinson.

2:00 a.m.

- 2 News
- 5 Christian Children's Fund
- 5 Movie: Cass Timberlane (1948). Spencer Tracy.
- 11 Movie: Superwheels (1978). Robert Mark.

2:10 a.m.

- M Dangerous Film Club

2:30 a.m.

- 5 Save the Children

2:35 a.m.

- S Movie: Back to the Future

2:40 a.m.

- M Movie: The Long Dark Night

3:05 a.m.

- 11 Movie: Cease Fire

4:00 a.m.

- 7 Tales of the Unexpected
- 11 Twilight Zone

4:25 a.m.

- M Movie: Iron Eagle
- S Can You Keep It Up for a Week

4:30 a.m.

- 7 Card Sharks
- 9 The Saint
- 11 Twilight Zone

4:45 a.m.

- 11 Movie: Assault on Precinct 13

5:00 a.m.

- 7 Dating Game
- 11 One Step Beyond

5:30 a.m.

- 4 Here's Lucy
- 7 Morning Stretch
- 9 11 News

5:50 a.m.

- S Movie: Treasure Island

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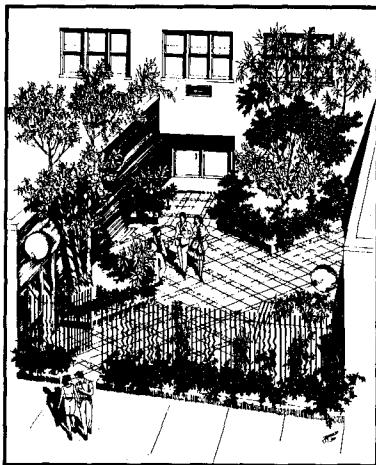
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Total body care. Relaxing. Private.

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with major medical ins.
Call for free consultation.
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New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue:** \$25.00 per line, one-time ad; \$24.50 per line, four-time ad; \$24.25 per line, seven-time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad \$15.00 for NYM Box numbers. Display classified ads are available at \$376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section, Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

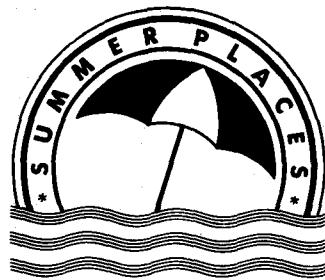
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Unique Trip For Personal Growth—To Peru, Sept 13-27. Brochure. 212-873-3318.

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Daily dep avail London, Paris, Dusseldorf, Brussels & Milan on reg scheduled airlines. Min fare only \$250 roundtrip. Resv & info 718-262-8058, Mo-Sa 10-7.

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Private Yachts For Special Events
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I'm Not "Perfect"—But if you're looking for a special relationship with a monogamous, honest and sincere, 31-year-old, 6'2", 200 lb, Catholic man from Brooklyn, get in touch. I'm searching for a special woman, 25-35, who can add that final touch to my life. Please only serious responses. No form letters. No photo required. Let's get to know each other. NYM R733.

Spirited, Green-Eyed Brunette—Pretty, slim, sensual, late 30's. Seeks dynamic, handsome non-smoker - somewhat of a maverick with humor. Photo. NYM R773.

Muss My Hair—Make me smile/come sit and talk a while/we can ski or serve an ace/even dine at some quaint place/up to 53 is the key/for this absolutely fantastic lady. Note. Photo optional. NYM R736.

My Birthday Present—From my friends is you: a professional man, over 30, gentle, funny, adventurous, refined, content, sharing and warm, for a lady under 30, non-athletic but energetic, open and honest. Note/photo/photo. NYM R760.

Love The Lindy—Music, film of the 40's, 50's. 6', 27, slim, pretty. Seeks tall man for NYC fun. Photo. NYM R769.

Handsome, Blue-Eyed—Jewish male physician, 34, warm, funny, non-smoker, with interests from baseball to opera, would like to meet attractive, vivacious, non-smoking Jewish female, 23-30, for friendship/love and marriage. Photo appreciated but not essential. NYM R732.

Caring, Dynamic Doc—On call by day. Tender, good-looking, incurable romantic by night. Very successful, compassionate yet passionate, lean, Jewish, mid 30's. Desires a sincere knockout, slim, 20's, to share dreams, love and marriage. No smoking please. Include photo if you desire reply. NYM F465.

Forever And A Day Wanted—By a fascinating, complex, generous, introspective, warm, beautiful, professionally successful Jewess, 38, Manhattanite with many cultural, intellectual interests. Wish to share romance, marriage, family with engaging, accomplished, aware, ambitious, strong, sensitive man under 50. NYM R735.

Aussie At Heart!—Pretty Jewish female, 25, non-smoker, seeks strong, handsome male, 24-29, who shares my dream of a possible future life in Australia. Photo a must. NYM R731.

Nice Guy—Lawyer, 40, handsome, kids, Christian, Westchester, seeks pretty, slim, multi-interest female. NYM E019.

Nimble Gal—40's, 5'6", romantic, pretty Cancerian, loves Mozart-Lionel Richie, seeks bright, confident mate/best friend to share laughter and... NYM R802.

Very Attractive—Successful professional woman, athletic and literate, seeks man of distinction, 40-53. NYM R792.

Sincere, Sensitive, Shy—Nice guy, 28, 5'7", trim, educated, cute, Christian. Seeks woman with sense of humor, to share time and interests. Will exchange photo/bio. NYM R726.

New Orleans Lady—Blond, beautiful, intelligent, Italian, 45. No smokers please. Come take me to dinner in New Orleans. Phone/photo/address. NYM R752.

Handsome Southerner, 37—Living in Brooklyn Heights wishes to meet southern woman, 25-35, for good times in the city. Photo/phone. NYM W875.

Handsome, Strong, Athletic—29-year-old Jewish male, seeks down-to-earth, compassionate, slim, adventurous woman for possible serious relationship. NYM K382.

Message From Heaven—God has told me that unless I receive one hundred letters from which to meet an intelligent, intriguing, intrepid and attractive woman, I'll be called to Brooklyn and forced to eat my Aunt Sara's cooking. Help save this 40-year-old Jewish photographer from frozen bagels and something that looks like pink leather. NYM A006.

South Of The Border—Good-looking, easygoing physician, 38, enjoys Mexican cuisine, baseball, photography and political humor. I'm relaxed, romantic and a good listener. Seeks similar qualities in an affectionate, attractive woman, 23-35, who is down-to-earth and has a positive outlook. Let's share a Margarita at sunset. Photo/phone. NYM F469.

Professional Jewish Mensch, 37—5'11", 175, recently relocated, who's attractive, athletic, affectionate, warm and secure with a great sense of humor, seeks pretty woman, late 20's to mid 30's, with similar qualities, who's interested in meeting one of the few remaining real "nice guys" around. Note/photo/phone. NYM F464.

I'm Your Man—Giving and sensitive, 38-year-old Jewish male, considered handsome. I am looking for the right woman for marriage. Religion is not important. I have spent much of my time building my business and now want that special lady in my life. I enjoy antique collecting, going to my country home and traveling. If you're bright, attractive, like adventure and can share both the good times and the not so good times, please write. Photo and phone appreciated. NYM R779.

Don't Leave Home Without Me—I'm 5'6", 49, a teacher, Jewish, beautiful and exciting. Have eclectic interests, grown kids and a flaky sense of humor. Seeking a dynamic, successful, 50ish man to spoil. Photo optional. NYM R758.

Handsome, Latter 40's—Blue-eyed, white male, cultured, many interests. Would like to meet good-looking woman, 30-late 30's, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. NYM R701.

Femme Fatale Please—Atypical lawyer, 30, a decent catch, wants an atypically alluring woman, petite and sassy for city life, plus. NYM R804.

Leo-Born Country Gal—Now successful (classy, young 40) PA sales executive seeking soul mate (35-45) who is also successful, intelligent, sensitive, attractive, metaphysical and, above all, honest and caring. Photo/note/phone, please. NYM R774.

Sincere, Warm CT Woman—Looking for one nice, non-smoking, fit man, 46-55. Note/phone please. NYM R748.

Single Male, 43—Never married, seeking honest and sincere female for no-strings-attached relationship. Religion an important part of my life and would like to share a Catholic-oriented value system, along with a wide range of other interests. NYM W870.

Very Sensitive To Your Needs—Pretty Jewish female, mid 30's, with a kind heart, a sharp mind and a good body, seeks a man of exceptional character to love forever. Photo/note. NYM R636.

Pretty, Big-Legged—Black woman, 31, 5'4", petite, warm, sincere, hourglass figure, 1 child. Desire good-looking single man, 30-40, 5'10" and up, loving, giving. Traditional values, sense of humor, for one-on-one relationship. Photo/phone/note. NYM K379.

Tall, Happy-Go-Lucky—Handsome male, 27, desires white female for lasting romance and ? Photo/phone. NYM G001.

Terrific Guy, 30—Handsome Jewish MD. Warm, caring, sincere. Love skiing, hiking and all outdoors, as well as all that NYC has to offer. Looking for an intelligent, attractive, slender woman to share life and love. Photo, please. NYM A007.

The Right Stuff—I'm a good-looking, fun, interesting, 27-year-old guy and I would love to meet you. I'm into Italian food, weekends in the Caribbean and jazz. If you know you're attractive and fun, take a chance and drop me a line. Photo. NYM R741.

Too Modest To Place An Ad—So friends are helping to write this for a 34-year-old, lovely, slim, green-eyed blond MD. Loves biking, hiking, exotic travel and an unpretentious life style, family-oriented. Note/photo/phone. NYM W893.

Style, Class, Wit—Very pretty, petite, dark-haired lady lawyer-turned-businesswoman, 38, with terrific figure and much warmth and untapped passion, seeks affectionate, affluent, attractive Manhattan male, 45-60, whose ultimate goal is marriage. Respond with a thoughtful note/photo/photo. NYM R728.

New In Westchester—How does a smart, attractive blond, 5'6", 43, meet a strong, bright, sensational Jewish man? Suggestions/photo. NYM R787.

Tall, Handsome Black Male—Professor, 51, athletic, loves travel, sailing, serious talks, seeks intelligent, attractive, successful woman, 35-50. Photo. NYM E017.

Attractive, Slender, Blue-Eyed Blond—Warm, caring, intelligent woman, 34, enjoys running, skiing, hiking and schmoozing. Seeks attractive, intelligent man. Photo/note. NYM W855.

Bright, Creative, Adventurous—Multifaceted psychologist who has experienced joy and sadness in his 58 years, seeks beautiful woman, 35 plus, who is open, warm and able to share her soul with a man equally open and responsive. Note/photo/photo, please. NYM K387.

Met/Jet Fan-Cute Jewish cat-loving female 30, seeks attractive, well-built Jewish male for long-term contract. Free agents not allowed. Photo. NYM K384.

Parisienne—Early 40's, outgoing, pretty, successful in business but still an incurable romantic. I am most comfortable with a man 35-50 - if you are sophisticated, loving, attractive, a bionet. NYM E005.

Widower, Class Act, Healthy—"Together", seeks sensitive, fun, "take charge" counterpart, over 53. Adventurous spirit important. Photo/bio. NYM K388.

Successful Businessman—(Jewish, 40, 5'9", 155, handsome) would like to meet successful businesswoman, 28-35, to share the fruits of our labor. I'm a non-smoker, adventurous and spontaneous, love skiing, water sports, dining, ballet, reading and more. Physically, I admire a trim, fit body and a warm smile, the natural look. I can be a best friend and confidant and would love to connect with a sensitive but strong, self-confident woman who can appreciate and handle total honesty and mutual respect. NYM W700.

Very Beautiful, Tall—Elegant, sophisticated Jewish woman of intelligence and class, with wonderful infant, wishes to meet handsome, very successful Jewish man (35-42) who wants the love and responsibility that family means. NYM W853.

I'm A Warm Sensitive—Athletic, 30 year-old Jewish male, who enjoys long walks, picnics, ballet and football. Wishing for a sincere, caring woman, who is 22-29, athletic and a true romantic. Phone, photo, note. NYM K385.



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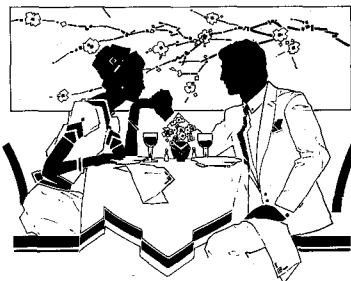
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Former Hippie—Now published psychotherapist. Attractive woman, 5'6", 44, loves work, four-year-old son, enjoys the outdoors. Seeking bright, warm, single man. Note/photo. NYM A008.

French Educated Woman—Young 38, slim, pretty, fit, no dependents, not career-oriented, seeks appealing, professional American Jewish man with personality for stable, serious relationship. NYM R727.

Italian Gentleman—Successful businessman seeks a sophisticated lady who needs a friend and lover. Please reply. Note/photo/photo. NYM G002.

Kind Hearted Man—35, 5'7", athletic, Jewish, professional, seeks serious relationship with caring lady to share happiness. Photo preferred. NYM R805.

Do You Like The Vineyard?—(Martha's, that is), biking, sailing, moonlit nights in the city/country, music, fine arts, fine wine, fine dining? If you're a tall, well-educated Christian gentleman, 40-55, with presence, style and, above all, good humor, this sexy but preppie brunette would love to hear from you. NYM W869.

Beautiful, Adventurous Lady—Seeks tall, secure male, 45-55. NYM W872.

Gentle Man—Tall, handsome, 38, seeks sincere, kind, loyal non-smoker, under 125 lbs, to dance, laugh. NYM R730.

A Man Of Intelligence—Wit, warmth and substance, 45-55, sought by this spirited, smart, sexy woman for friendship, laughter, adventure and...commitment. Note/photo/photo appreciated. NYM R801.

Are Men Intimidated—By your beauty? I'll try my best not to be. Attractive, fit, 37-year-old Jewish professional. Seeks pretty, slim, intelligent, 28-35-year-old woman for friendship, romance, long-term relationship. If you're serious about meeting this way, send photo/letter/photo. NYM W877.

Good-Looking Man—Successful, sincere, funny, Jewish, 38, seeks very pretty, slim, warm gal for friendship, romance and more. Photo. NYM W887.

Great Jewish Guy—33, 5'11", attractive businessman, warm, traditional and open-minded, European background, generous and caring. Seeks good-looking and caring lady. Photo. NYM E018.

Chuppah—Is that the word you're looking for? Then I'm the woman who's looking for you. Photo/note. NYM E020.

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Beautiful English Woman—39, 5'6", 135 lbs, voluptuous and bright, varied interests. At home with city life or cozy country weekends, comfortable in gowns or jeans. Seeks a man who is warm, caring, romantic, successful, tall and sensual for long-term relationship. Photo/photo. NYM R757.

Attractive Professional Male—Very successful, outgoing, 6', late 40's. Seeks caring, intelligent, attractive female, 35-45. Photo/photo. POB 157, Mamaroneck, NY 10543.

Handsome Male Attorney—Seeks a beautiful, sensual lady, age 20-40, from NJ/NYC. Please send photo/note and phone to NYM R766.

Come Fly With Me—To Martha's Vineyard and beyond in early September. I'm a chef, 37, 5'7". You are a petite, playful female non-smoker. NYM W885.

Cute, Slim Blond—35, athletic with a sharp mind, keen sense of humor and old-fashioned values, welcomes response from attractive, bright, sensitive guy, 35-45, who loves to laugh. NYM R762.

Joyful, Affectionate Male—Loving, considerate, friendly, tall, young in looks, vibrant, artistic, well-established, Jewish, non-smoking, in forties. Yearns to share warmth, hugs, laughter, life with you: young, giving woman between 25 and 34. NYM R722.

I Love—A Woman, 27-35, who enjoys being with a man - good conversation, a desire to be together and touching says it all. A warm smile and happy eyes gives your face natural beauty and a shapely, athletic body of medium height will create the right chemistry. Note/photo. NYM W867.

Looking For Markowitz—Warm, sparkling redhead with artistic temperament is longing to settle down. I want a husband! (but not someone else's), 35-45. Photo/letter. NYM R759.

Does Lightning Strike Twice?—I hope so. My brother met his fiancée through a NYM ad. Wedding in September. Now it's my turn, so if you are a male, 30-45, like 60's music and dance like Astaire (well almost), this attractive, bright, sensitive, businesswoman wants to meet you. Photo/photo/note. NYM R800.

Greek-American Entrepreneur—Handsome, intelligent, family-oriented. Looking for serious relationship with 25-35 female counterpart. NYM G003.

Green-Eyed Gem—30, blond, physically fit Jewish female in the health profession, seeks successful Jewish male to share theater, fine dining, beaches, sports, traveling. Photo/bio, please. NYM R778.

From Toronto—Attractive, sincere, caring, vivacious, slim Jewish lady, enjoys sports, bridge (pilot's license). Seeks "special gentleman", 47 plus, NYM R721.

First Time Offered—1957 male, short wheelbase (5'6"), white exterior. Garaged in NYC. Best offer. NYM R725.

STRICTLY PERSONALS

Handsome Public Health Official—Seeks attractive, intelligent, warm, concerned Jewish non-smoker, age 25-32. Willing to consider possible marriage and family. Romantic weekends included with this Ohioan. Photo required. NYM E022.

Chance Of A Lifetime—To meet beautiful heiress with charm, grace and traditional values. I'm also successful, slender, sassy and sexy. Divorced, 40's, looking for sweetheart (47-57) to share the adventures of Act 2. Please send letter/photo. NYM R761.

Charming, Petite, Sparkling—Pretty, slim and sexy. Ready to share laughs and more with an attractive, caring, fit, bright, successful Jewish male, 35-45. Photo/note/phone. NYM R796.

Are You Sincere?—Male, 30's, trim, into sports, comedy and film. Seeks pretty woman, 25-34, for committed relationship. Photo please. NYM R794.

Artist-Sailor—With successful business, 37, 5'10", seeks 5'6" plus, 20's-30's, happy model-type lady. Photo. NYM R799.

Sweet Man Wanted—By attractive white female. Interests should include the world we live in, career and business, music and art. Be a good friend and have a sense of humor. Looking for mate in life, 40's. Photo/note/phone. NYM W891.

Non-Jogger Guy—Also non-affected, non-pretentious, occasionally nonsensical, 38. Seeks witty, wise, whimsical (spunky?) lady for walks, talks, home cooking (mine), music (your choice), bad movies, good times. Note/photo, whatever...NYM R756.

Bright, Attractive, Successful—Jewish woman, 25, seeks counterpart for love and forever. Photo, please. NYM W868.

Witty, Pretty, Shapely—Psych grad student, 31, seeks intelligent, interesting man with a sense of humor and style. Note/photo, please. NYM W881.

Stop Right Here—Very handsome, successful attorney, 31, 6', physically fit, with good sense of humor. Would like to meet a very attractive gal, 21-30, with good personality and charm. Respond with photo and you'll be glad you did. NYM R750.

Let's Start With Friendship—Looking for substance in a tall Jewish man, to share and exchange ideas, support one another and laugh together. I'm Jewish, 33 years, 130 lbs, 5'7", attractive NYC businesswoman, avid skier, adventurous, very cultural-minded. If this sparks your interest, let me know. NYM R734.

Looking For That Special Someone—I am 28, a business man, 5'7, honest, warm, creative, caring, good sense of humor. Likes baseball, new music, movies, quiet dinners. You are 22-28, pretty, slim and marriage-minded and have same interest. Lets meet and share a beautiful life together. Photo, note and phone. NYM W878.

I Know You're Out There—I want us to meet. I'm 33, 5'8", slim, fit, very pretty, sensitive, artistic, soft-spoken, loud-laughing, affectionate. Enjoy city activities and country serenity. If you're an attractive, communicative, multifaceted guy who knows he's special, I'd love to know you. Note/photo/phone. NYM R765.

Model/Poetess/Scientist—5'3", seeks vital, accomplished man, 35-50. NYM R793.

You Give Me Yours—I'll give you mine - children, that is. Exotic brunette beauty. Early 30's. Dancer. Independent. Seeks merger with sophisticated, strong, kind man. Send photo. NYM R767.

A True Match—Very feminine, bright, cultivated, energetic. US/French/educated. Writer - film professional. Seeks secure, appealing, Jewish man, US/European professional over 37, over 5'8, enterprising, uncommon on sensitive and marriage-minded. Thank you for note/photo. NYM W880.

Attorney—Early 40's, good-looking, single, Jewish. Wants to meet attractive woman, 29-34, who knows that realistic, good relationships don't come naturally. Photo/note/phone. NYM R776.

Good Friends First—White male composer, 39, 5'11", 155, attractive, seeks friendship with attractive, creative professional female. Photo. NYM R786.

Tall, Handsome, Successful Exec—Young 40's, fun-loving, real, warm, urbane, refreshing. Seeks educated, elegant, beautiful, sophisticated, happy, affectionate, secure, accomplished lady, mid/late 30's, with time and desire to share a well-earned good life. Note/photo please. NYM R785.

Professional Greek-American—Unattached, 33, seeks sincere lady, unafraid of passion, romance and laughs. Enjoy arts, R and B, travel. Note/phone. NYM R747.

Profound Woman Sought—Highly educated, widely traveled and widely relocated single white male, 34, central NJ, previously Manhattan. Research engineer, Catholic, somewhat traditional yet adventurous/accomplished/sophisticated in varied activities (from intellectual to wilderness). Likes psychology, music, closeness; is caring, responsible. Seeks single white female with accomplishments/education, relocation/travel/NYC experience, depth of personality, a caring, communicative Christian, similar age or slightly older, NJ or NYC, non-smoker for alive partnership, possibly including family. NYM R782.

Retired MD—Enjoys active but quiet rural life style - sailing, sports, travelling, bridge. Seeks female under 45, without dependents, for relationship to marriage. Photo with reply. NYM R719.

Sensitive, Bright, Attractive—Financially secure lady, seeks attractive, funny, financially secure, spiritual man, 44-56. NYM R751.

Beautiful, Mature Woman—Successful, secure, seeks male (40-60) to share active life. Loves theater, dancing, music, sports in the city/country. Photo helpful. Phone essential. NYM R789.

Wanted: Preppie Male—38-44, who won't answer ads, well-groomed, cultured, athletic, educated, non-smoker, fun, romantic, entrepreneur/exec. By: pretty, bright, dynamic, shapely, 5', 98 lbs, young 40, MBA, consultant, Christian, no children. Send lengthy bio. NYM E021.

Handsome Business Professional—41, 5'8", seeks attractive, slim, sincere, warm Christian woman, 30-37 for romance and marriage. Photo/bio/phone. NYM R771.

Handsome Businessman—Jewish, 33, slim, 5'11", successful. Seeks pretty woman, 25-35, sincere. Photo. NYM R806.

Beautiful Couch Potato—Seeks professional, handsome, couch potato with a kindred spirit of the Big Chill era. Photo of course. NYM W874.

Attractive, Athletic, Successful—Jewish executive, 5'10", 48, divorced, who enjoys fine dining, theater, movies and travel. Recently ended 3-year monogamous relationship and is looking to share a slice of the Big Apple with a special lady who is pretty, fun, slim but shapely, stable, sincere, sharing, affectionate and down-to-earth, 32-44. Recent photo. NYM R780.

Dashing And Tall—Creative director. Usual buzz-word attributes. Seeks beautiful, blue-eyed, blond lady for exceptional relationship, 27-40, non-smoker. Photo, please. NYM W892.

Bright, Pretty RN—33, 5'1", 100 lbs, Jewish. Seeks intelligent, handsome, family-oriented, fun-to-be-with, professional male, 30's. No smokers/drugs. Prefer NYC/Queens/LI resident. Bio/photo/phone, please. NYM R718.

Champagne And Flowers—Corporate reports and the Wall Street Journal. Pin strips and rock and roll. Tennis, sailing, karate too. Wall Street exec, 32, seeks warm, intelligent woman. NYM R743.

Very Bright And Beautiful Brunette—Ad agency VP, future best-selling author, tennis nut, mystery buff, delightful romantic. 35, Jewish with a dynamite smile. Photo/note. Photo optional. NYM W875.

Beyond Games—Creative, quality guy, 30's, handsome, smart, worldly, honest, fit and fun. Seeks beautiful, artistic, non-native New Yorker, 20-35, who's kind, classy, educated, independent and athletic. Photo/photo. POB 6596 NYC 10128.

Bright, Attractive—Jewish female, 26, 5'7", enjoys sports, travel and more. Seeks relationship with quality Jewish male, over 5'9", 28-37, handsome, athletic, successful, sincere. Photo. NYM R755.

Intelligent, Single, White—Jewish female living in Manhattan. Lots of interests. Terrific companion and friend, looking for an important relationship. He must be between 35-47, intelligent, sense of humor, secure and kind. Divorced man with children okay. Seeking serious relationship. Please send photo and phone number. NYM R647.

Jewish Female, CT—Pretty, divorced, 29. Professional in geriatric field. Professional singer seeks outgoing, professional Jewish male (30-40), who is compassionate, warm, striving for relationship with perfect pitch and harmony. Thrive on the arts, sports...non-smokers. Photo, phone and bio. NYM K380.

I Love A Gershwin Tune—How about you? Radiant blond, early 60's, seeks gentle man, emotionally and financially secure for quiet and happy times. Photo/phone and brief note would be appreciated. NYM W871.

Beautiful, Intelligent NJ Female—39, very professional (5'4", 112 lbs) seeks intelligent, successful businessman, 40-47, attractive (tall and fit) sensual, honest, fun loving and romantic. Must be good listener. Photo/phone a must. NYM R772.

Laid Back, Sensitive—Corporate lawyer, Long Island, beach based, 30's, 6'2", seeks 28 plus, sportsminded soul mate. Photo/phone. NYM R738.

Sweet Hazel-Eyed Ivy Lady—30's, needs kind, secure man. Photo. NYM R791.

Pretty Swedish Blond—Sensuous, giving, Ivy grad, former model, 37, seeks sensitive, successful man, 40-65. NYM R745.

Aesthetic Widow—49, western Suffolk, comfortable in silk or denim. Seeking someone like me - intelligent, well-groomed, mostly sane, emotionally and financially secure for sharing lively conversation, dining, dancing, theater, sports, travel, etc. Note/photo/picture. NYM R798.

A Great Match—For a brainy, beautiful, very athletic lady, 25-40. You like yourself - and love life! I'm an attractive, sweet, sexy, successful guy who enjoys driving race cars, sparkling conversation and making people laugh. Let's talk. Send photo/note/phone. NYM R720.

Beautiful Catholic, European PhD—35, wants to be wife, mother and opera singer. You are handsome, gentle, secure. POB 1420, Gracie, NYC, 10028.

Slightly Jewish Lady, 49—Petite, soft, has brains, beauty, insight. Needs only one calm, autonomous man. NYM R740.

Slim, Very Attractive—Professional lady looking for serious relationship with male counterpart, 40-50. NYM R790.

Looking For The Right One—Slim, attractive, affectionate, intelligent, professional Jewish female, 32, enjoys music, travel, skiing, dancing. Seeks bright, down-to-earth Jewish man, 30-40 (with nice shoulders), for a life of shared thoughts, laughter and love. Note/photo/phone. NYM R723.

Jane Fonda Look-Alike—Jewish, 5'7", attractive, great body. Sharp, quick-witted, successful, with a heart of gold and a touch of class. Seeks Jewish, tall, successful male, 35-45, with sense of humor and traditional Jewish values. Kind but powerful, romantic with a desire for commitment. I won't settle - neither should you! Photo/photo/note. NYM A010.

I Am A Jewish Male—6'2", 28, sensitive, intelligent, continental, CPA with own business. Looking for a Jewish lady, 22-26, kind, good-hearted, warm, sensitive, 5'5" and above, slim, attractive, together, fun-loving, passionate, secure, easygoing businesswoman or professional with a playful sense of humor who would like to make time for a relationship. Please send note and photo. NYM R742.

Heroine (Jewish)—Must have hero (35-55) with character for plot development. B novel - write for introduction. Illustrations optional. NYM R744.

Hoping To Meet—A petite, feminine, classy lady, over 30, non-smoker, no hang-ups, like me. Joining me to the theater, dining out and maybe on vacations, summer and winter. I am articulate, well-groomed, easygoing, mature, live in east 60's in Manhattan, millionaire. Photo/short note. I love to talk. NYM R781.

Attractive Jewish Female—28, 5'6", non-smoker, seeking Jewish male. Photo/photo appreciated. NYM R764.

Natural Beauty—33, creative professional, successful yet down-to-earth, warm personality and infectious smile, seeks honest, easygoing man for friendship and romance. NYM R737.

Sincere, Romantic—Amorous attorney, male, 31, 6', athletic, dark hair, green eyes, good-looking. Desires shapely, attractive, classy, personable woman to steal my heart away and share active and quiet good times together, both here and away. Photo/phone. NYM R527.

Handsome Catholic Male—Equestrian, 50, fit and trim, seeks female to ride with on weekends. Should look great in her boots and breeches. Weeknights might include the theater, movies or running in Central Park. Photo/note. NYM R803.

Sexy, Petite, 30—Successful Jewish gal, seeks handsome, sincere, fun guy to cure my couch potato tendencies. Photo/phone please. NYM R739.

Mad Psychologist—Male, 35, fully responsible, profoundly reverent, committed to spiritual-cultural transformation, master of hypnosis, seeks unusual woman to engage with in ongoing process of mutual enchantment, to join with in rites of communion, celebration and worship, to create together a profound and enduring union. POB 20651, Columbus Circle, NYC, 10023.

Witty, Attractive, Grown-Up—Creative, sensitive Jewish Aquarian, on the cusp between country walks and exec stress! Likes people, graphics, crafts, Jewish music. Independent enough to build own sofa but doesn't want to sit alone - seeks Jewish man, very intelligent, strong not tough, 38-48. NYM W883.

Wonder Woman—Looking for Superman. Widow, 42, Jewish, with looks, wit and personality, my friends say don't stop. Spirited and spiritual, my interests include art, music - all kinds, travel, good books, good wine, good people. If you're a together professional man, take the risk. It may be the best 22 cents you've ever spent. Note/photo please. NYM R768.

Handsome, 30 Years—6'2" and 180 lbs. Native German, seeks attractive female between ages of 20-40, for friendship and romance. NYM W876.

Sensitive, Shy, Successful—Professional man, Jewish Manhattanite, 37, 5'8", looks forward to meeting a warm, sensitive, college-educated, 26-32, independent but dependent, to share intimacy, movies, dining and outdoor adventures. NYM W890.

Man, 39—Seeks woman for romance, commitment. I enjoy film, fiction, pets, collectibles, more. You? NYM R783.

Wife And Baby Wanted—Lovable, sincere NY teacher, 5'11", 175, 41, likes children, outdoors, exercise, stock market. Hopes to fall in love with a slim Jewish woman who will become my best friend and wants to have a baby. NYM A005.

Handsome, Athletic Firefighter—35, 6', 185 lbs, seeks a woman, 22-35, who has everything except that "special" man. Photo a must. NYM R777.

Please Do Not Respond—To this slim, intelligent, most attractive woman if you are not an ultra-sophisticated, high-calibre male, 45 plus. Personal note/photo, a must. NYM R795.

Pre-Professional—Northern New Jersey woman, 46 years old, very pretty, green-eyed blond, into tennis, skiing and people. My fantasy man is attractive, intelligent, dynamic and emotionally available for possible long-term relationship. He should be successful and enjoy his work. Note/photo/photo. NYM W864.

Wall Street Professional—31, 5'11", slim, handsome, likes Broadway, the Mets, Mr. Ed and sitting enraptured through "Snow White" (twice). Seeks female. Photo please. NYM R749.

For Everything—There is a season. Children raised, well-educated and off on their own. Corporation established and running successfully. Now is the time for me (us?). Seeking an exceedingly bright, pretty, energetic, happy female to share a wonderful life. I'm 49, 5'8", trim and look the part of an international publishing company CEO/lawyer. (Typecasting.) More importantly, I never have a bad day. Want to make the best better? Note/photo/phone. NYM R784.

Left My Heart In Rio—Good-looking, secure man, 37, wishes to meet attractive Brazilian woman, 20-30. Photo/phone. NYM H060.

Sexy, Successful, Deep—Special Jewish woman, 27, seeks tall, handsome Jewish NYC man, healthy in mind and body, and interested in loving, growing and laughing together. Photo, please. NYM K383.

When Summer Fades—Into fall I will miss the calm of the beach, yet hope to share the city's pulse with a man, 30's-40's, non-smoker, of gentle strength who values a sense of humor, mutual support and a fine Montrachet. NYM R770.

Where Are You?—Jewish male attorney, 35, 5'8", slim and handsome, seeks down-to-earth Jewish gal, 27-35, to share simple pleasures of life, love and lasting relationship. Enjoy travel, sports, walks on the beach and quiet evenings with someone special. Photo. NYM W879.

Handsome Jewish Attorney, 35—Seeks a very pretty, warm, sensitive, caring and articulate Jewish woman, 24-30. Photo/photo, please. NYM W888.

Off-Beat, Intellectual Businessman—Early 40's, 5'8", successful owner of a company involved with books, graduate trained in psychology, informal, non-religious, non-smoking with a somewhat irreverent sense of humor and, oh yes, quite good-looking. Interested in meeting a quick-witted woman who is a bit too bright. Someone who is also trim, pretty, under 34, feisty and warm-hearted. Photo/recent photo, please. NYM G004.

Passionate Intellectual—Attractive writer and physician, 34. Zola-Maupassant sensibility, Alexander Hamilton politics. Seeks imaginative and shapely mate. Photo, please. NYM H061.

Perfect In Every Way!—I'm 35, 6', white, handsome, very well-built, athletic and brilliant! Seeking trim, curvy, 21-31, yuppie woman to humor me. NYM R753.

Warm, Petite, Attractive—Professional woman who enjoys cooking, traveling, people and life, wishes to meet male counterpart in his 50's. NYM W899.

Wealthy Executive—Seeks a woman, 18-35, who has devilishly nice legs. If you need to express your alter ego please respond. NYM R754.

Wanted:—American Jewish attorney, handsome, rugged individualist, age 38-50. Beautiful, witty 35-year-old redhead awaits. Photo a must, please. NYM W884.

Handsome Jewish Male—32, seeks ethical female in 20's - model type - for commitment. Photo/note. NYM E006.

Want To Share It All—NYC, romance, laughter, conversation, quiet times. Caring, affectionate, bright and attractive woman (40's), seeking man (40-50), of intelligence, substance and character. Do you love nature and animals; do you ski, workout and love to walk; enjoy movies, music, books; non-smoking, upbeat and happy? Me too! Respond if you are ready for a commitment, with a petite, shapely Jewish woman who wants a loving relationship with a special man. NYM A011.

Wanted: Man—That's the title of my latest novel and I mean it! Female, 37, writer/publishing entrepreneur, seeks male, 38-44, to share her dreams, desires, memories and, who knows - maybe her lifetime. Photo/note. NYM R775.

Handsome Wasp Lawyer—40 (looks 35), 6'1", 175, good build, extremely intelligent, many interests. Warm, caring, sensitive, honest, sincere. Not into singles scene. Seeks slender, shapely, sexy beauty with brains, terrific personality, good sense of humor. Looking for the right person to be with for the rest of my life. You won't be disappointed. No answer without photo/photo/note. NYM W866.

White Catholic Male—34, 5'8", looking for a sweet, gentle, shy lady who is serious about her religion but who is fun-loving. NYM R729.

Wanted:—Man willing to brave the wilds of NJ to meet moxie menschette, 39. Seeking man of integrity, warmth, intelligence, passion, spontaneity, with Fred Astaire feet, and romance in his soul. NYM R724.

Shidach Wanted:—A young-looking, youthful, fun-loving father, 48, considered quite handsome, tall, slim, outstanding athlete, worldly and world traveled, sensitive, cultural and successful, is dreaming of a beautiful, classy lady who could make his dreams come true. A picture is worth a thousand words. NYM R797.

ANNOUNCEMENT

Looking For Michael—1 of 6 first-year OB/GYN interns at Mt. Sinai. We met on 4/11/87 at T.S.S. Seedman's, LI. If your offer to buy me a cup of coffee still stands, please contact me. NYM R763.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 597

BY MARY ANN MADDEN

[FROM THE LOS ANGELES TIMES]

ACTORS' UNION BENDS RULES FOR 'SNOW WHITE'

British Union Finds Dwarfs to Be in Short Supply

— Is that dwarfs or dwarves?

Above, a cutting remark. Competitors are invited to supply a short clipping (or photocopy thereof) from any bona-fide journal, and to append a brief exegesis.

Results of Competition 594, in which you were asked to supply a well-known name fancifully redefined.

Report: A repeat comp., hence some familiar names: perennials and newer duplicates. Among the latter: John Fillerup Sousa. Harriet Beechnut Stowe. Arthur Conan the B. Doyle. Epcot Fitzgerald. (F. Stop Fitzgerald.) Yasuhiro Kockoffsony. Tammany Faye Baker. Dietrich Fischer Disco. Donna Rice Burroughs. Fawn Hallmark. Vanna Karenina. John James Autobahn. And one of our all-time delights: Anonymous Bosch, Germany's unknown soldier. Thank you, thank you all for endlessly winsome and surprising invention. Welcome back, Alex Vaughn. And to all a good summer.

First Prizes of two-year subscriptions to "New York" to:

BRIGHAM RUNG—founder, the Church of the Ladder-Day Saints.

Herb Martinson, Wheaton, Md.

FYODOR MIKHAYLOVICH DUSTYOUOFFSKY—Russian novelist and part-time men's-room attendant.

Jay M. Tischenkel, N. Miami, Fla.

GARPO MARK—madcap wrestler/comedian, star of *Bear Soup*.

John Carbone, Cambridge, Mass.

Runner-up Prizes of one-year subscriptions to "New York" to:

P. T. L. BARNUM—showman who said, "There's a sucker born again every minute."

M. R. Taylor, Indianapolis, Ind.;

Bill Kuhn, Seattle, Wash.

YOO HOO MA—concert cellist and show-off.

Arthur Abramowitz, Bayside, N.Y.

And Honorable Mention to:

JOHN QUEASY ADAMS—statesman, roller-coaster enthusiast.

Martin Rathke, Bergenfield, N.J.

DICK BUTTKISS—Cleveland Browns nose tackle.

Jeffrey Staff, Plymouth, Mass.

MARY BAKKER EDDY—founder of the Church of Christian Cosmetology.

Floy W. Matthews, Rockville, Ind.

OILVIA DE HAVOLINE—hostess, Texaco Star Theater.

Lisa Giordano, Chattanooga, Tenn.

KNUTE ARACHNE—the Spiderback of Notre Dame.

Mary Beth Wilcox, Tiverton, R.I.

EDITH PILAF—chanteuse, cookbook author, *Je Ne Vinaigrette Rien*.

Rochelle Larkin, N.Y.C.

LOUISA MAY ALACARTE—nineteenth-century author of children's cookbooks.

Rosalie Beckwith, Wayne, N.J.

sp. ment.: Jim Smith, Delmar, N.Y.

JOHN SLINGER SARGENT—painter and part-time baseball pitcher.

Page Foshee, Austin, Tex.

RUN DMZ—Viet rap group.

David Titus, Chelsea, Mass.

LYNDON LAROUSSE—right-wing editor of foreign-language dictionaries.

Lottie Lisle, Alexandria, Va.

HOOKEE TEE WASHINGTON—educator and frustrated golfer.

Ursula Schlessler, Hollywood, Fla.

LEPKE BOOKALTER—accountant for Murder, Inc.

Lori Martinson, Wheaton, Md.

LE CORBUSTIER—foundation architect.

Ronnie Craven, Tuckahoe, N.Y.

HECTOR BARLEY OATS—composer of horse operas.

Wendy Gottlieb, McLean, Va.

VINCENT VAN GOO—finger painter.

Claudia C. Mardon, West Redding, Conn.

sp. ment.: Judy Mostowitz, Brooklyn

ANNIE OAKLEAF—oft-decorated Western sharpshooter.

Gaye Tutt, Duncanville, Tex.

R. BUCKMUENSTER FULLER—architect, engineer, known for his geodesic cheese.

Natalie Mindy Silverman, Fair Lawn, N.J.

KAREEM ABDUL JABOT—stylish basketball player.

Bernardine Machock, Willoughby Hills, Ohio
sp. ment.: Jim Aronson, Monroe, N.Y.

MC HALE GORBACHEV—team captain and power forward, the Moscow Celtics.

Louis B. Raffel, Skokie, Ill.

ANDREW "MAGIC" JOHNSON—U.S. president with remarkable outside jump shot.

Joel F. Crystal, Scarsdale, N.Y.

MEREDITH BACKSTAGE BIRNEY—perennial understudy.

Richard Schwartz, Madison, Wis.

BRENT MOUSEBURGER—Helen Gurley Brown's favorite sportscaster.

Brian Brace, Burke, Va.

JOHN PHILIP ISUZU—march king selling cars for a song (he's lying).

Kathi McGraw, Arlington, Va.

LENIN & MCCARTHY—politically incompatible songwriting team.

Carl Wood, Norman, Ok.

CARDINAL RICHLOO—inventor of pay toilets for birdhouses.

Alan MacDonell, Elizabeth, N.J.

EDNA "ST. VINCENT'S" MILLAY—poetess and hospital patroness.

Allison Braver, Brooklyn

TERRACE BULBER—Cossack landscaper.

Michael Giordano, Pensacola, Fla.

JOHN PHILIP CAESAR—the March Emperor, similarly: Helen Ash, Scarsdale, N.Y.;

Miles Klein, E. Brunswick, N.J.

SOPHIE TRUCKER—last of the red-hot teamsters.

Karen Brace, Burke, Va.

WILLIAM TAKEHOMESIR SHERMAN—Union general, war-surplus dealer.

George Warren, Chagrin Falls, Ohio

GAUNTER GRASS—author, *The Thin Drum*.

Elisa Doyle, Reston, Va.

PITA, PITA, PUMPKIN EATER—man who kept his wife in a pouch sandwich.

David English, W. Somerville, Mass.

EDWARD DURACELL STONE—high-powered architect charged by critics with General Motors Building design.

Patrick McNamee, Mineola, N.Y.

SYDNEY BIDDLE BARRIOS—madam, high in Hispanic society.

Louise Jackson, Tiverton, R.I.

TOBI TOEBIAS—critic partial to ballet.
Andy Staff, Plymouth, Mass.

DIANE VON FIRSTANDTHIRD—designer/utility infielder.
Gary Laitman, Great Neck, N.Y.

ROBERT PENCIL WARREN—diffident writer.
Richard A. Rosen, M.D., Mt. Vernon, N.Y.

KING CONG—Viet guerrilla.
Susan Gottlieb, McLean, Va.

HELMET COAL—West German minister of mines.
Marc Doyle, Burke, Va.

MAO TSE-AH TUNG—leading Chinese throat specialist.
Teddy Huxford, Skaneateles, N.Y.

WINDOW XIAOPING—Chinese leader often seen downtown.
Alex Vaughn, Old Lyme, Conn.

HERCULES POIROT—strongman/sleuth.
John French, N.Y.C.

JACQUES OFTENBACK—ubiquitous French composer.
Cassie Tully, Spring Valley, N.Y.

JULIO ECCLESIAST—gospel singer.
Heidi Mueller, N. Arlington, Va.

THE RIGHTCHESS BROTHERS—singing authors, *Gaming Etiquette*.
Arnold Diamond, M.D., Syosset, N.Y.

GENE OUTRÉ—flamboyant Western star.
Fran Stevens, N.Y.C.

RALPH DE BRIQUETTESAREHOT—Fictional cleric and barbecue enthusiast.
Matt Merkl, Loch Arbour, N.J.

JOHANN SEBASTOPOL BACH—composer, *1812-Part Invention*.
Joanna Daly, Vernona, Pa.

ANDREW LUDE WEBBER—composer, *Catatonics*.
Jack Rose, N.Y.C.

PONCHOS PILOT—all-weather Spanish aviator.
Cathy Staff, Plymouth, Mass.

GIACOMO POCHINI—composer, *Turandog*.
Eric von Starck, Philadelphia, Pa.

CHIANG KITECHECK—Taipei bank auditor.
Tom Noone, Arlington, Va.

FRONDS SCHUBERT—composer, *Death and the Maidenhair*.
Theresa Clonick, Chicago, Ill.

JEAN PAUL BELMONDO II—acting pope.
Bertram Gader, Los Angeles, Calif.

HOWARD "THE DUCK" JOHNSON—former Dodger, now Mets third baseman.
similarly: *Emma Dolby, N.Y.C.*;
James L. Pincus, Locust, N.J.

KELVIN KLEIN—designer of fashion appliances.
Wayne Dow, Sterling, Va.

AETNA FERBER—author, insurance salesperson.
Benjamin Levine, Scottsdale, Ariz.

HOLLY COMELATELY—madcap partygoer and recent Mets fan.
Kathryn Lance, N.Y.C.

WALKER PER SE—novelist and semiotician.
Susan Kennedy, Brooklyn

VIOLA DA GAMA—illiterate daughter of Vasco da Gamba.
W. T. Bourke, Sagaponack, N.Y.

JUAN GRIS—makeup artist.
Scott Martinson, Wheaton, Md.

REGIS FILLBIN—talk show-host/stockboy.
Jeff Tenzer, N.Y.C.

GRAMMAR MOSES—artist who parsed the Sermon on the Mount.
Clarita Mrena, Chevy Chase, Md.

DWIGHT D-DAYVID EISENHOWER—supreme Allied commander, invasion of N-Nor-mandy.
Murry Harris, White Plains, N.Y.

TENANCY WILLIAMS—playwright, *Camino Realty*.
Linda Giordano, Florence, Ala.

GENTLEMAN JIM KORBUT—lissome, pony-tailed heavyweight champion of the world.
Evelyn Levine, Scottsdale, Ariz.

ERIN COPELAND—American composer of the ballet *Irish Spring*.
Rosemarie Williamson, Neptune, N.J.

CORTISONE AQUINO—Philippine druggist.
Teresa Spisak, Springfield, Va.;
Viktor Blume, Sayville, N.Y.

HENRY WHATSITWORTH LONGFELLOW—poet/auctioneer.
Vincent McCaddin, Allenhurst, N.J.;
Jay Littman, Oceanside, N.Y.;
Sandy Stein, Woodmere, N.Y.

RALPH WILLDO EMERSON—accommodating poet.
Mrs. B. G. Drujon, Marlboro, Mass.;
Charles Gaupp, E. Sandwich, Mass.;
J. M. Glick, Kinnelon, N.J.;
Murray Rockowitz, Ardsley, N.Y.

JOHN GREENPEACE WHITTIER—poet, wildlife conservator.
similarly: *William L. Bennett, Muskegon, Mich.*;
Esther Klein, N. Caldwell, N.J.

WILLIAM FAKEPIECE THACKERAY—novelist and rug dealer.
Linda Barnett, Mamaroneck, N.Y.;
similarly: *Albert White, N.Y.C.*

JAMES WETCOMB RILEY—poet, hairstylist.
Jim Speer, N.Y.C.;
John J. McCaddin, Allenhurst, N.J.

OLIVER WINDMILL HOLMES—poet, power conservator.
Macy Baum, Los Angeles, Calif.

JOHN PRINCELY ADAMS—wouldst he not refuse a quincely quown to have served as pwesident of the United States?
Arthur Litoff, East Berlin, Pa.

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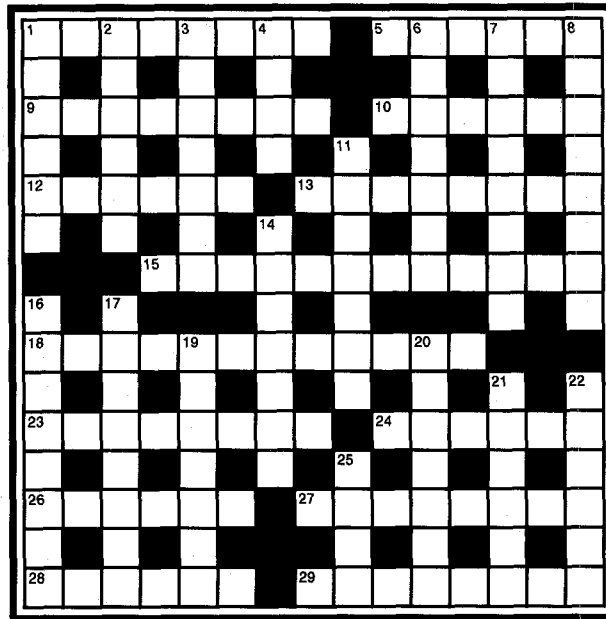
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Man's fear of a foreign country. (8)
- 5 In flower when there is little left in sudden prosperity. (6)
- 9 Garment for one swallowed by river fish. (8)
- 10 Plan for me to join a woman without starting cohabitation. (6)
- 12 Discovers an article right inside a camera. (6)
- 13 Something to eat which is sometimes found in crackers. (8)
- 15 Clear means of communication for big landlords? (5, 7)
- 18 Vehicle not suitable for a single decorator? (6-6)
- 23 Weapons needed when there is anger in the countryside. (4-4)
- 24 Drug I took after work. (6)
- 26 In the vacation I anticipate learning some Greek. (6)
- 27 Religious gesture when passing over. (8)
- 28 Wounds suffered by a girl in school? (6)
- 29 Vaguely heard about an unusual age for mining equipment. (8)



DOWN

- 1 Behave badly at a meeting, giving hell to the French. (6)
- 2 Boat which takes time entering a bridge. (6)
- 3 Team magazine. (7)
- 4 Not doing anything during unpaid leave. (4)
- 6 Reverse for the bottom class? (7)
- 7 Bend over in a river to get a flower. (8)
- 8 So teams love changing with dignity. (8)
- 11 Cup of tea with parasites at the bottom. (7)
- 14 School in which a girl takes in a lamb. (7)
- 16 Egghead at the end of his life without a hypothesis which is instructive. (8)
- 17 Scolds after dog gets dried food. (8)
- 19 Greenery which enables one to have a smoke in shelter? (7)
- 20 Sex and dope are material to be given publicity. (7)
- 21 About time there is publicity for scarcity. (6)
- 22 Poor fellow has something to eat in a pub. (6)
- 25 Old actor who put one in the shade? (4)

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'I LEAD': 'CUE' CROSSWORD BY MAURA B. JACOBSON

ACROSS

- 1 Author Joyce Carol
- 6 Tudor queen
- 10 Type of trap
- 15 Irene of "Fame"
- 19 Commandment word
- 20 Styptic substance
- 21 Having hearing organs
- 22 Cameo gem
- 23 Third largest Philippine island
- 24 IX
- 27 Prince Valiant's wife
- 28 Cote sound
- 29 Yorkshire river
- 30 Gun the motor
- 31 IL
- 34 Scallions relatives
- 37 "Hear a Waltz?"
- 38 Caesar's house god
- 39 Anger
- 41 Solemn procedure
- 43 Rio beach
- 47 "The jewel in the crown"
- 50 "Scots, Wha —": Burns
- 51 Colorado resort
- 52 IN
- 56 Dried off, in a way
- 58 Cottonwood trees
- 59 More extensive
- 60 Stocking mishap
- 61 U.N. agency
- 62 Ante up
- 63 Kindled
- 64 Dotes on
- 66 Was familiar with
- 67 Clears the tape
- 69 Flamenco cry
- 70 At the table
- 72 Cause yawns
- 74 Where Papeete is the capital
- 76 N' — — — ce pas?
- 77 Baseball's "Steady Eddie"
- 80 Belfast gp.
- 81 Child's card game
- 82 California dam
- 84 Between Muffet and tuffet
- 85 Heron's kin
- 87 IQ
- 89 Floating flower
- 90 Sigmoid shape

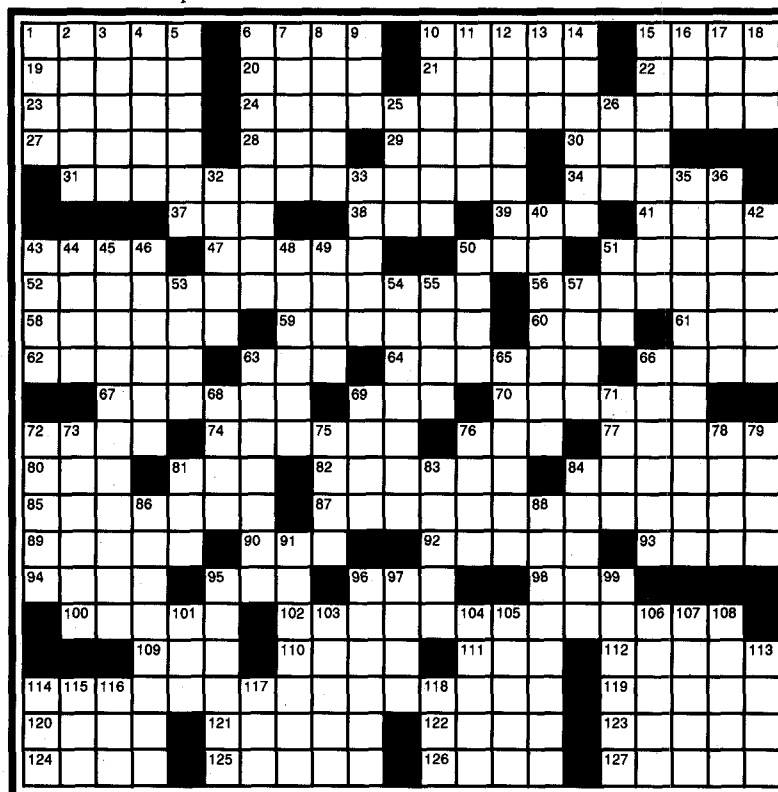
- 92 "Maria —" (Jimmy Dorsey hit)
- 93 Captain Hook's cohort
- 94 Panache
- 95 — — — Magnon
- 96 Autograph need
- 98 T.C.U.'s rival
- 100 Actress Samantha
- 102 IO
- 109 Marienbad attraction
- 110 Black, in poetry
- 111 Alpine river
- 112 Fiction opus
- 114 ID
- 119 Worthless matter
- 120 Medicinal plant

- 121 The ones there
- 122 Petal extract: var.
- 123 British race place
- 124 Western National Park
- 125 Plied the needle
- 126 Lily of opera
- 127 — — — voce

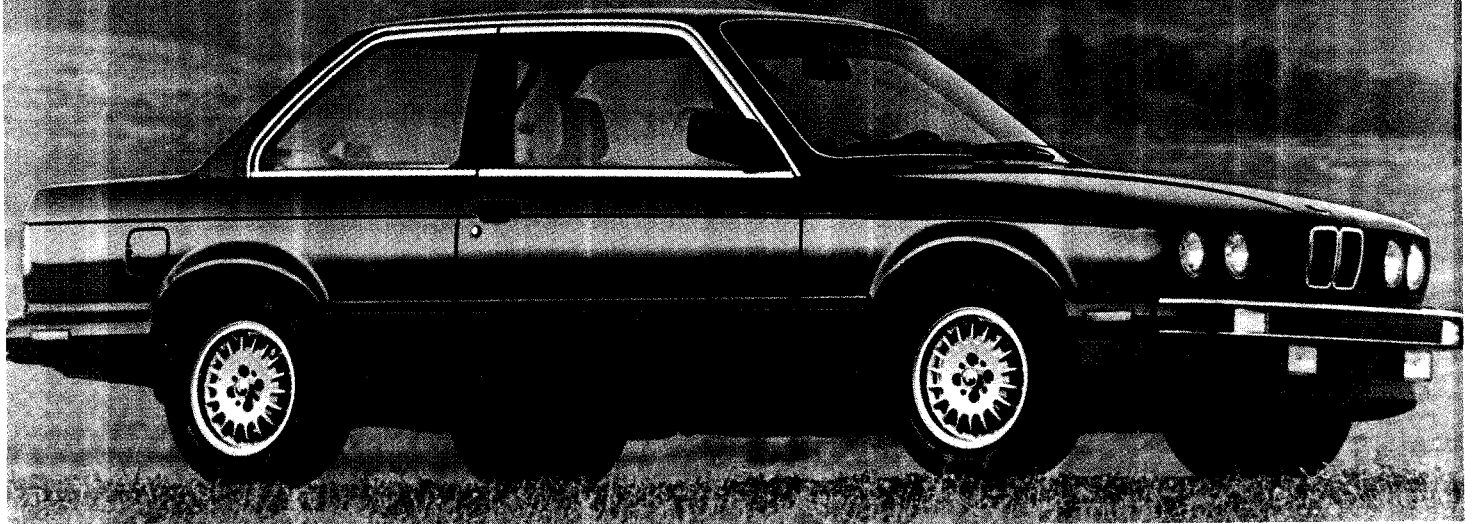
DOWN

- 1 Greek peak
- 2 Time and —
- 3 Not as ferocious
- 4 Happify
- 5 Leave marooned
- 6 In a parade
- 7 Knock for —
- 8 Scuttlebutt
- 9 Singer Sumac
- 10 Upperclassman
- 11 Pacific island republic
- 12 Divided West Asian land
- 13 Confederate Johnny
- 14 Gertrude the Channel swimmer
- 15 Chat
- 16 Tropical cuckoo
- 17 Rembrandt van —
- 18 Tomahawk
- 25 Zola girl
- 26 Arikara Indian
- 32 Mint output

- 33 Several Norwegian kings
- 35 IF
- 36 Addison's partner
- 40 Back off
- 42 Bestow a grant
- 43 Bloke
- 44 Alley Oop's love
- 45 IT
- 46 Look up to
- 48 Pacificist
- 49 " — first you don't succeed . . ."
- 50 Huge sandwich
- 51 Grain bristle
- 53 New Rochelle campus
- 54 Tuscan, e.g.
- 55 Give over
- 57 Dispossess
- 63 Student
- 65 Used-car deal
- 66 Comedian Don
- 68 Sheriff's insignia
- 69 Will- — — — wisp
- 71 "Now — — me down . . ."
- 72 Good Book
- 73 Baltimore bird
- 75 Ideologies
- 76 And others: abbr.
- 78 Handle, to Henri
- 79 London gallery
- 81 Miler Santee
- 83 Shorthand pro
- 84 Philatelist's item
- 86 Heavy metallic element
- 88 Underwriters
- 91 One way or another
- 95 Manual arts
- 96 Tired, with "out"
- 97 Danube tributary
- 99 Utah mountains
- 101 Mil. mail depot
- 103 More than plump
- 104 Ipso —
- 105 Shah who built the Taj Mahal
- 106 Human trunk
- 107 Same as 57-Down
- 108 Transfer a houseplant
- 113 Mother of Apollo
- 114 La — — —, Bolivia
- 115 Former Clay
- 116 Milne marsupial
- 117 Most-used written English word
- 118 Shrill bark



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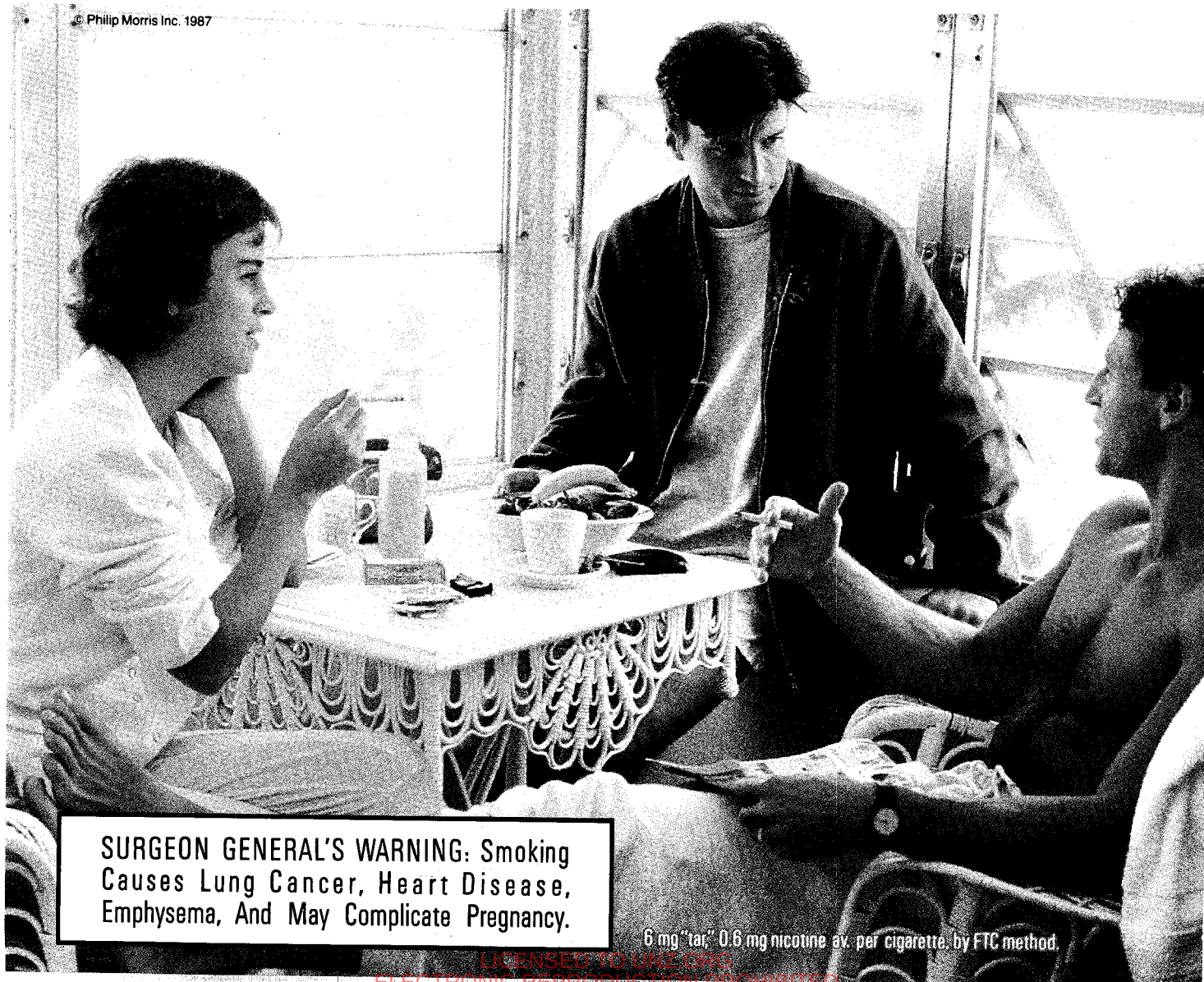


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